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PROFILES OF CAREER-AGED KEYBOARD STUDENTS: ATTITUDES,
PREFERENCES, AND DEMOGRAPHICS

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in partial fulfillment of the requirements for the

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By

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A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY

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ABSTRACT

Profiles of Career-Aged Keyboard Students: Attitudes, Preferences, and Demographics

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The University of Oklahoma, 2006
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This study sought to determine profiles for career-aged adult keyboard students (30-55 years) based on motivation. Perspectives concerning student attitudes and opinions regarding teacher qualities and traits, preferred keyboard activities, and demographic variables were correlated to the initial typal profiles.

The first phase of research involved requesting information on why adult students chose to enroll in keyboard lessons at that point in their lives. Sixty-two participants from 12 member community music schools of the National Guild of Community Music Schools of the Arts (NGCMSA) took part in this phase of the study. The 266 responses to the open ended question (*concourse* of statements) were analyzed. Eight hypothetical categories were determined and the statements were reduced to 64 (eight statements for each category). A distribution matrix with 64 boxes was created, ranging from “Least Agree” to “Most Agree.” The second phase of the study recruited 20 participants from teachers of the North Carolina Music Teacher’s Association to rank the statements according to their own motivations. The third phase, involving a revised questionnaire and Q-sort, was administered to 49 career-aged adult keyboard students of schools of the NGCSA.

The Q-methodology analysis indicated at least three typical profiles.

Discriminant casewise analysis indicated that 10 variables, taken together, could predict membership in each of the three profiles with 100% accuracy.

Correlations between the Q-factors (motivational groupings) and the questionnaire contributed to the resultant three profiles. The Serious Amateur, the largest cohort, was motivated most by repertoire and skill acquisition. Other traits of this group included the enjoyment of public performance, the most prior keyboard training, minor interest in playing games during the lesson, a desire for more discussion in lessons, and enjoyment of duets and ensemble music with other students. The Late Bloomer participants generally shared a longtime desire to learn to play the piano. Additionally, this group had the least amount of prior keyboard training and little desire to make music with other students. The third profile, the Amicable Amateur, was motivated in the potential mental and physical benefits. This group desired a teacher who was friendly, flexible, and who demonstrated concepts.

CHAPTER I

INTRODUCTION AND RATIONALE

Over the past thirty years interest in adult education has increased as a result of a variety of factors (Cross, 1991). Driving forces behind this growth include changes in population, society, and technology. Societal trends indicate that educational levels continue to rise, roles for women and minorities are evolving, and flexible work schedules and early retirement options are being offered to employees. Today's adults have more leisure time than previous generations. McDaniels (1977) defines leisure as activities and experiences (physical, intellectual, creative, or volunteer) determined solely by an individual having discretionary time and money. Stebbins (1992a) cites many writers who acknowledge societal trends toward shorter work weeks which give rise to more meaningful time for leisure activities. Consequently, adults are engaging in education throughout their lives: for enjoyment, career-advancement, or preparing for a completely different career. Beginning or continuing music lessons is one of the interests expressed by adults (Bowles, 1991).

Leisure learning describes the trend of adults who are enrolling in courses to satisfy intrinsic motivations rather than professional growth. Tough (1971) noted the changing attitude regarding lifelong learning over thirty years ago when writing:

Continuing learning is itself becoming a goal of human life. In advanced nations, more and more men and women are moving beyond material goals, as their lower-order needs such as food are satisfied

relatively easily. They are setting a new goal for themselves: self-actualization, the realization of their enormous potential. They are seeking the higher joys of gaining new knowledge and skills, of achieving better self-understanding, of learning to interact more sensitively and honestly with others. The incredible expansion of human growth centers and other means of maximizing human potential is one sign of this shift. (p. 4)

Andragogy, a term to denote adult education, became common in the educational field by the 1960s through the writings of Malcolm Knowles (1951, 1980). Knowles contends that fundamental differences distinguish andragogy from pedagogy. Some of these contrasts consist of the adult students' distinctive self-concept, past experiences, social roles, and time perspectives. Yonge (1985) contends that andragogy is based both on a relationship between two or more adults and the different goals of adult students regarding education .

General *leisure studies*, referring to adult education that is not related to professional career study, continues to grow as can be seen in the writings and research in various professional journals, textbooks, and university course offerings. Some of the literature on leisure studies includes overviews and strategies to assist instructors and curriculum planners (Gross, 1982; Knowles, 1951, 1980; MacLean, 1981; Verduin & McEwen, 1984), and the development of theory and practice models (Candy, 1991). Researchers have looked at the lifetime distribution of leisure (Best & Stern, 1976), the role of learner attitudes (Estrem-Fuller, 1991), the level of involvement with leisure activities (Stebbins, 1979, 1980, 1992a, 1992b, 1992c), and the effect of leisure disposition on well-being (Yessick, 1991).

Adults have expressed an overwhelming interest in music and keyboard study (Bowles, 1991; Di Maggio, Useem, & Brown, 1978; Horowitz, 1985). Bowles' survey of 275 adults attending music events in Austin, Texas sought to determine the other music education interests of this population. Results of this study indicated that piano was the first choice for private music study. Bowles also determined a profile of potential adult music students. These adults, he found, were "between 25 and 55 years of age, live in the city, and probably have higher-than-average incomes" (1991, p. 202). While this conclusion represented the high number of potential keyboard students at that time, it did not provide an indication of the characteristics and attitudes of those who were *currently* involved in keyboard study nor did it indicate the importance of music study to those individuals. An article by Uszler (1990b) compiled 31 short essays by adult music students from 19 music teachers. Uszler asked the adult students to write about their "expectations, likes and dislikes, goals and attitudes" (p. 20). The resulting essays revealed a multiplicity of attitudes and experiences from this population. While this article recognized that adult keyboard students boast diverse outlooks toward their lessons, additional research on their attitudes and opinions would assist keyboard instructors in determining methods, repertoire, and strategies for assisting this population.

The purpose of this study was to determine profiles for career-aged adult keyboard students. Initially based on the reasons for participating in formal keyboard lessons, these profiles also sought to include selected demographic and

background variables, attitudes regarding teacher qualities and traits, and preferred music activities within the keyboard lesson.

Need for the Study

Career-aged adults (30-55 years) occupy an important sector of the population desiring to pursue lifelong learning opportunities in areas such as keyboard study. Despite the large quantity of research literature on leisure studies and adult learning, the majority has focused on seniors (Conda, 1997; Curran, 1982; Gilbert & Beal, 1982; Ozanian, 1979; Pike, 2001; Simowitz, 1977). Considerably less research is available regarding the unique attributes of the career-aged population. Despite sometimes having families, working on career advancement, and other limiting factors, Westney (2003) writes that “such a person often has enormous untapped potential. . . . They have spare time, financial resources, curiosity, a hunger for personal artistic fulfillment, and a mature fascination with the transcendent powers of music” (p. 11). Their decision to enroll in keyboard lessons seems to represent an important priority due to the time, energy, and expense involved in this pursuit.

Additional studies on career-aged keyboard students allow educators, researchers, and others to understand this population more accurately. While articles on teaching adults occur frequently in periodicals devoted to music education (*The American Music Teacher*, *Music Educators Journal*) and keyboard pedagogy (*Clavier/Keyboard Companion*), they usually contain ideas and advice based on instructor’s observations rather than established through research.

Despite the popularity and importance of the Pedagogy Saturdays of the Music Teacher's National Association, a focus on the career-aged population has not yet occurred (1998, 1999, 2000, 2001, 2002). Recent interest in leisure music studies for adults has simultaneously surged as indicated by a new journal debuted in 2004, *Making Music: Better Living Through Recreational Music Making*.

Keyboard instructors and pedagogues can use profiles to determine teaching methods, strategies, and realistic expectations regarding goals and attrition. Farrell (1973) submits that "participants of a single activity [such as keyboard lessons] come to that experience with many different needs . . . [suggesting] that one activity is, in its broad sense, meeting many of the needs of an individual" (p. 6). More thorough profiles of career-aged adult keyboard students provide additional assistance to teachers and publishers of materials geared for this age bracket.

Purpose of the Study and Research Questions

This study focuses on the attitudes of career-aged adults (30-55 years) participating in formal keyboard lessons. Specifically, the following central research questions have been addressed in this research:

1. Why do career-aged adults participate in formal keyboard study? What motivating factors encourage adults to commit time, energy and money to pursue this activity in their lives?
2. What various profiles of career-aged keyboard students can be determined through this inquiry? Profiles allow students to be grouped into categories based on common traits, characteristics, and attitudes. These profiles will

encompass the primary motivations of career-aged adults participating in keyboard lessons.

3. What other characteristics, traits, and attitudes correlate with the profiles as determined in research question 2? Encompassing a variety of areas, these variables include (a) demographics, (b) the skills, qualities, and traits career-aged keyboard students feel are most important in an instructor, (c) the preferred keyboard activities of this population regarding functional skills and repertoire, (d) the amount of keyboard training these adults received prior to their current lessons, (e) their perceived current playing level (technical/musical), (f) the learning type they think best describes themselves (goal-oriented, activity-oriented, or learning-oriented), (g) the format of their current lessons (private, partner, group) and formats that might interest them in the future, (h) and their average amount of practice each week.

At least six groups may find the results of this study valuable:

1. Keyboard instructors. Most independent keyboard teachers instruct students of many age brackets. As the number of career-aged adult students continues to grow, the teachers will benefit from an understanding of the attitudes and traits of this population. This information may be helpful as instructors determine goals, strategies, and methods for working with these adults. Ranking exercises, such as

the one developed in this study, may assist teachers in creating unique curricula that continue to motivate these students.

2. Career-aged adult keyboard students. These students will benefit from instruction informed by this research. Their instructors may be more responsive in creating goals, strategies, and an environment conducive to motivation and musical growth.
3. Other applied music instructors of adult students. The implications of this study may transfer to inform teaching practices in other applied music areas. Myers (1992) writes that “music educators who can think in terms of knowledge, skills, attitudes, and values that are crucial within and across the various stages of life will be better prepared to meet emerging demands” (p. 23).
4. Individuals and music publishers interested in developing programs, curricula, and materials for adult keyboard students. Results of this study may indicate a need for a greater variety of materials to meet the requests and desires of career-aged adults.
5. Piano pedagogy instructors. The results of this study may be useful in instructing their students, since differences between adult populations may require unique teaching approaches.
6. Other educational disciplines serving career-aged adult students. The resultant profiles from this study may have implications for theory development, practical application, and future educational research.

Organization of the Study

This dissertation consists of five chapters. This chapter provides an introduction to the topic, describes the needs and purposes of the study, and contains a list of terms and definitions pertinent to this study. The following chapter contains a review of the literature relating to adult learners in general; adult music students; and typologies, categorizations, and profiles of adult learners. Chapter 3 details the methods and procedures employed in this study including the research design, data-gathering instruments, sample population, and administration of the research instruments. Chapter 4 provides the research results. Lastly, Chapter 5 includes a summary of the study, conclusions, and recommendations for future research.

Definitions of Terms:

Many of the following terms relate to the research methodology and analysis as described in Chapters 3 and 4.

Career-aged—An adjective used to describe adults who are often in a stable career, have made family and living situation choices, have not yet experienced major physical or intellectual deficiencies associated with aging, and are between 30 and 55 years. This includes parents caring for families as a career. Many authors have used the term *middle-aged* for this population.

Cluster—A group that can be identified by common characteristics, attitudes, or

other discriminating variables.

Concourse—The initial volume of words or statements from which the researcher may hypothesize unique perspectives. The concourse is often collected through a review of the literature, interviews, or written statements from a survey. Brown (1993) writes that a concourse is “the flow of communicability surrounding any topic” (on-line).

Condition of instruction—The simplest method of ranking a set of stimuli. It is often a ranking according to a “most agree/least agree” or “most like/most unlike” continuum (McKeown & Thomas, 1988, p. 30).

Distribution matrix—The continuum grid used by participants to rank-order the given statements in a Q-sort (Cutbirth & Benge, 1997).

Eigenvalue—“a ratio of the between-groups sum of squares to the within-groups or error of squares” (SPSS Inc., 1999, p. 254)

Factor—A specific and unique “perspective or conceptualization” regarding a topic explored in Q-methodology (Brown, 1993, on-line). Patterson (1982) writes of “participants who sort the statements in similar ways form clusters, or factors, representing attitudes within this public toward the issue under discussion” (p. 407).

Factor analysis—A statistical tool to analyze relationships among two or more independent variables. Factor analysis determines relatedness and individuality.

Factor loading—A number used to “express the extent to which each Q sort is

associated with each factor” (Brown, 1993, on-line). It is usually summarized in a table.

Factor matrix—A table showing the factor coefficients (loadings) of each participant. This table reveals the extent to which each participant “defines” each distinct factor (McKeown & Thomas, 1988).

Factor score—The “score for a statement as a kind of average of the scores given that statement by all of the Q sorts associated with a factor” (Brown, 1993, on-line).

Leisure—Activities and experiences an individual chooses “due to having discretionary income, time, and social behavior” (McDaniels, 1977, p. 347).

Lifelong learning—A term to denote that education does not occur only in certain stages or periods in one’s life. In this view, learning occurs throughout the life cycle in a variety of formal and informal educational environments.

Typal—Relating to type or types. A term often associated with studies using Q-methodology where subjects are correlated based on common variables.

Q-factor—A distinct cluster of opinions that emerges from correlation and factor analysis of Q-sorts. They are labeled “Factor A,” “Factor B,” etc. McKeown and Thomas (1988) define them as “generalizations of attitudes” (p. 37).

Q-method—Synonymous with Q-technique as it refers to the procedures and underlying principles that form the basis of this subjective science.

Q-sample—The selection of stimuli (statements), chosen from the *concourse* (see above). Participants will rank order this set (McKeown & Thomas, 1988) in Q-methodology studies.

Q-set—This term is used in Q-methodology to designate the sample population used in the study (Brown, n.d.)

Q-sort—The operational medium in Q -methodology through which respondents model their point of view. It is a combination of the statements (Q-sample) and the distribution matrix. A Q-sort sometimes refers to the final product of a participants' rank-ordering of the stimuli (statements, opinions, etc.).

Z-score—"A standardized score that indicates how far a score is from the mean score in terms of standard deviation units" (Ary, Jacobs, & Razavieh, p. 576)

Summary

Learning opportunities for the career-aged population grow continuously. The literature indicates that increasing numbers of adult students enroll in courses for personal enrichment and recreation (Cross, 1991, p. 94). Additionally, Uszler (1990a) notes that adults crave musical experiences to fulfill a variety of needs and search for professional assistance to accomplish this.

Piano pedagogues seek to understand their learners in order to assist them effectively. The purpose of this descriptive study was to identify profiles of career-aged adult keyboard students based on the reasons they enrolled in formal keyboard lessons. Correlations between these motivational profiles and selected other

variables will be included in the final profiles. These variables include the students' attitudes and opinions regarding teacher qualities and traits, preferred keyboard activities, self-identified keyboard level, lesson format, current practice patterns, and other demographics. Pertinent recommendations based on the results of this study may be valuable to adult keyboard instructors, other adult educators, piano pedagogy instructors, and communities supporting adult education (i.e., publishers).

CHAPTER II

RELATED LITERATURE

Introduction

This study sought to determine profiles for career-aged adult keyboard students (30-55 years). These profiles were initially based on the reasons they chose to enroll in and/or continue keyboard lessons. Unique perspectives concerning their attitudes and opinions regarding teacher qualities and traits, preferred keyboard activities, and demographic variables were correlated to the initial profiles to provide a broader perspective of these typical groupings.

This chapter divides into three main sections based on broad areas related to this study. The first section introduces general concepts regarding adult education and leisure learning and closes with characteristics of career-aged students. The second section delves into the characteristics and backgrounds of adult music participants (including adult keyboard students). The final section summarizes various research on typologies, categorizations, and profiles relating to this study.

The Adult Learner

The Implications of Census Statistics on Adult Education

Census statistics provide important data to educational researchers considering future populations and needs. These data often point toward potential trends in specific populations. It is projected that population growth for adults 45-64 will increase by 29.7% between the years of 2000 and 2010 (U.S. Census

Bureau, 2004). Another report of the U.S. Census Bureau (2000a) revealed that 26% of adults over 25 years of age had completed at least an undergraduate degree. While not including the large numbers of students receiving professional certifications and associate degrees, this percentage continues to rise as more jobs require post-secondary education. Since the level of education one completes predicts future learning involvement (Cross, 1991), these census statistics indicate that increasing numbers of adult students may enroll in various educational programs throughout their lives.

While the number of career-aged adults appears to remain relatively stable, the median age will continue to rise slightly. Based on earlier projections, the United States Census Bureau projected that by 2006 (the current year) the median age would be 36.8 with more than 100 million people between the ages of 30 and 54 . By 2010 the median age will increase to 37.4 (U.S. Census Bureau, 2000b). These figures suggest that career-aged adults will continue to comprise an important segment of the population during the next half-decade.

The statistics mentioned above regarding career-aged adults certainly influence the field of lifelong learning. McDaniels (1977) observed that leisure was becoming a dominant theme of our culture. The advances of technology and science have created large populations with time, money, and mindsets that are open to new experiences. Myers (1992) expressed a similar conclusion when writing that “more people will live longer, their physical health will be better, and they will maintain vigorous lives, including an ongoing desire for learning” (p. 23).

MacLean (1981) surmised that leisure and work would become more enmeshed as workers actively search out jobs that allow for “creative outlets and personal satisfactions” (p. 6).

Profiles of career-aged adults in the United States reveal two important trends influencing leisure studies (Cross, 1991). First, a growing number of professional, single, middle-aged adults provides a population with time and resources for leisure learning. Second, married couples are either choosing to not have children or waiting until later in the life cycle. While career demands are one of the contributing factors to this situation, the choice to prolong the time before accepting parental responsibilities seems to be a growing trend. Consequently, many of these adults seek leisure education courses to learn new skills and explore personal interests.

The Implications of Andragogy as a Concept in Education

While researchers and professionals continue to debate the philosophical, sociological, psychological, and educational semantic differences between the terms *andragogy* and *pedagogy*, educational theory has adopted both terms. Whereas pedagogy is often applied to either (a) all learning situations, or (b) education only involving children, andragogy is specific to adult learning. Cross (1991) contends that

some claim there is no evidence that the process of learning is different for adults than for children. Nevertheless, if adult education is a distinctive field of study at all, it is *adult* learners who make it so, and one of the best-known theories in adult education begins with the assumption that learning for adults

(andragogy) is basically different from learning for children (pedagogy, p. 222).

Credited with using the term *andragogy* regularly and advocating its function in educational theory, Knowles (1951, 1980) identified four assumptions that differentiate pedagogy from andragogy:

1) their self-concept moves from one of being a dependent personality toward one of being a self-directing human being; 2) they accumulate a growing reservoir of experience that becomes an increasingly rich resource for learning; 3) their readiness to learn becomes oriented increasingly to the developmental tasks of their social roles; and 4) their time perspective changes from one of postponed application of knowledge to immediacy of application, and accordingly, their orientation toward learning shifts from one of subject-centeredness to one of performance-centeredness. (1980, pp. 44-45)

Knowles defended the differences between pedagogy and andragogy while pointing out the distinctions in learner characteristics (their self-concept, experiences, readiness, time perspective, and orientation to learning) and the design elements of teaching (the climate, planning, diagnosis of needs, formulation of objectives, design, activities, and evaluation).

Four important assumptions have been identified by Yonge (1985) regarding the nature of andragogy. First, the teacher-students relationship occurs between adults. Second, adults choose to pursue education, while children are often coerced or expected to be learners by caregivers and social expectations. Third, distinct purposes differentiate the two terms: In pedagogy, an adult (teacher or parent) accompanies “a child so the latter may eventually become an adult,” (p. 166) whereas in andragogy the teacher and student begin and continue their association

as adults. Lastly, a different relationship of authority is apparent in andragogical situations: a mutually respectful and equal relationship exists where the learner becomes a sort of “client” who willingly accepts the authority of the instructor.

Hinting at the absurdity of a singular field of pedagogy Long (1990) writes:

The unimaginative traditional view of the adult learner represents the adult as a big child. In other words, proponents of this perception equate the adult learner with the child learner. The only difference, according to this view, is a physical one, e.g., most adults are larger than children. (p. 24)

Referencing early childhood education practice, Draves (1984) succinctly summarized one of the prime differences between teaching these two groups:

The adult’s mental learning state is not a blank chalkboard on which you, the teacher, can write as you wish. Neither is the adult learner’s head an empty pail for you to fill with your knowledge and ideas. The adult learner’s chalkboard already has many messages on it, and his mental pail is almost full already. Your job as teacher is not to fill the *tabula rasa*, but to help your participants reorganize their own thoughts and skills. A prerequisite to helping adults learn is to understand how they learn. (p. 7)

The acknowledgment of fundamental differences between educating children and adults leads to changes in how educators and adults approach lifelong learning. The following section explores the establishment and alteration of attitudes regarding adult leisure education.

Attitudes about Leisure, Lifelong Learning, and Music Study

Unconscious attitudes regarding lifelong learning are often shaped by the social and educational backgrounds of adults. Estrem-Fuller’s 1991 qualitative research on the subjective aspects of leisure among 15 midlife adults suggests that

leisure is a socially learned behavior. This phenomenological study unveiled five beliefs regarding this topic: that leisure is in contrast to work, it can involve the family, there can be an element of escape or freedom, that it must be balanced, and that it is an important part of life.

Educational specialists recognize that negative attitudes have persistently remained an opposing force to lifelong learning. Verduin and McEwen (1984) expressed dismay at the frequent perception of leisure education as trivial. As a consequence of societal disapproval, Houle (1961) observed the self-conscious attitudes of adult learners. He noted that adult students commonly feel isolated, unusual, or childish in pursuing educational interests. Addressing adult educators, Houle writes that those

who would like to encourage the growth of continuing education must apparently face the fact that many of the attitudes and values of American society are directly and specifically opposed to the idea of life-long learning and that this opposition has a vehemence and spread of impact which is not apparent to those who do not feel it directly themselves. (p. 46)

The impact of an adult's background has profound effects on their attitude toward lifelong learning. Over 40 years ago educational theorist Riesman (1961) wrote that adults from low socio-economic background have

practically no interest in knowledge for its own sake; quite the contrary, a pragmatic antiintellectualism [sic] prevails. Nor is education seen as an opportunity for the development of self-expression, self-realization, growth, and the like. The average deprived person is interested in education in terms of how useful and practical it can be to him. (p. 12)

Past educational experiences also affect one's attitude toward lifelong learning. By analyzing census data, research studies, and supplementary literature, Cross (1991) more recently interpreted the overwhelming significance of educational attainment toward these attitudes:

Of all the variables that have been related to educational interest and participation, amount of formal schooling has the most influence. Young people who advance furthest in the formal educational system are the most active learners as adults. Virtually all surveys, past and present, show that the more education people have, the more interested they will be in further educational opportunities, the more they will know about available opportunities, and the more they will participate. In short, learning is addictive; the more education people have, the more they want, and the more they will get. (pp. 54-55)

Sociological trends have also affected the attitudes of adults regarding lifelong education. One clear example, identified by Best and Stern (1976), is the contrast between a *linear life plan* and a *cyclic life plan*. The former maintains the chronological separation of education, work, and leisure (i.e., education for children, working for the middle years, and leisure for the post-working years). According to Best and Stern, this perception was dominant among older generations. The *cyclic life plan*, which distributes each of these activities throughout a person's life, has become a more standard interpretation of the interaction between these three concepts. Additionally, Cross (1991) suggests that attitudinal changes toward leisure time have led to a shift in perception from one of "idleness and guilt" to one of "enjoyment and self-development" (p. 23).

The amplification of this attitudinal change regarding lifelong learning becomes more pronounced when one considers *how* and *where* adults pursue learning (Cross, 1991). The seriousness in which participating adults seek out leisure activities signifies a stronger commitment than earlier generations. Higher-level knowledge and skills in areas once thought only available for professionals attract this population. Adults seem to prefer learning from a “professional” rather than from an “amateur.” *Serious leisure*, a term coined by Stebbins (1993), contrasts with casual leisure and is defined by the following five traits:

1. Perseverance,
2. Significant effort to acquire skills and knowledge,
3. A realization of the benefits derived from participation,
4. The development of a subculture which inculcates beliefs, values, standards, and traditions, and
5. An identity influenced by the activity.

The positive relationship between leisure and health has yielded additional changes in attitudes regarding leisure. Yessick (1991) found a statistically significant correlation between leisure dispositions and general well-being. A relationship emerged between two correlated tests indicating that perceived competence and control are predictors of general well-being. In addition, perceived competence and playfulness predicted one’s total well-being.

Lastly, evidence suggests that positive attitudes toward lifelong music participation are nurtured during earlier life stages. Chiodo (1998) summarized the development of lifelong commitment to musical pursuits:

[It] can be conceived as a process of constantly expanding involvement developing concurrently throughout the stages of a person's life. The evolution of commitment is rooted in an awareness of music in early childhood family life, nurtured and developed with the commencement of lessons and playing in performing groups in elementary school, and expanded in secondary school by actively seeking new performance opportunities and playing new instruments. The importance of music participation is affirmed in early adulthood through choice of occupation, and expressed in adulthood through the involvement of playing in multiple groups and in different types of performance settings. At the highest levels of commitment, music participation is thoroughly assimilated into the personality of the musician. (pp. 135-136)

Characteristics of Career-aged Learners

Sociologists and psychologists use terms such as *life cycles* and *life stages* in describing chronological groupings of people. The 25 years between ages 30 and 55 are often subdivided into the 30s, 40s, and pre-retirement 50s to account for subtle differences that often accompany each stage. While some attitudes and concepts relate to this population as a whole, Hudson (1991) and Huberman (1974) reveal some of the unique attitudes and perceptions of each subgroup.

When adults enter into the *thirties* a new stage of life begins. Hudson (1991) writes,

Adults in midlife often experience an increase in individuation and introspection. As middle-class adults move further into the adult years, they usually move from external injunctions and constraints to internal ones, from pleasing others to pleasing

themselves; status comes more from internal rewards than from external recognition. (p. 123)

Huberman (1974) designates the thirties as a stage of “collecting oneself.” Leisure activities (play activities) get reinterpreted as “a vehicle for living rather than as a vacation from working” (Hudson, 1991, p. 124). Hudson remarks that most adults do not take enough time to explore their world: They think of play as an achievement rather than an opportunity to express themselves, use their imagination, or behave spontaneously. However, as adults approach thirty they commonly conduct an internal audit of their dreams and life goals. A year-long evaluation allows these adults to reflect on the past decade and make decisions to guide their future. For those in their thirties the “pressure is the same: Make life happen to its fullest in this decade. Thirtysomething has a large agenda and a clock that is constantly ticking” (Hudson, 1991, p. 145).

The *forties* represent an acceptance of the past and a renewed sense of recreation. One of the “developmental commitments of fortysomethings” is to invest time and resources into their leisure time (Hudson, 1991, p. 158). Fortysomethings realize that they have become specialists in some areas at the expense of being “remarkably underdeveloped in the rest of their human capabilities” (Hudson, 1991, p. 161). Huberman (1974) labels this stage “exerting and assuring.”

Many of the same characteristics of the forties can carry over into the fifties. In fact, with the diversity of retirement options currently available, the fortysomething stage seems to be extending well into the fifties for many people.

Presently, the traits associated with adults in their fifties only a decade ago are now being delayed to their sixties. Huberman (1974) designates the fifties as a time of “maintaining.”

The concepts of midlife and midlife crisis receive notable attention in the general media. While not all adults go through this stage, the reality of it can be daunting for many. The midlife transition is a result of feeling “misguided by your earlier dreams, exhausted by your frenetic activities, and trapped by your career and marriage” (Hudson, 1991, p. 145). Severe life changes are commonly instigated by an individual to defend these powerful perceptions. While often associated with the forties, this “crisis” occurs as early as 25 or as late as 65.

Important changes in attitudes toward leisure learning can occur in these middle years (Estrem-Fuller, 1991; Freysinger, 1989). Estrem-Fuller’s phenomenological research identified two attitudinal profiles regarding leisure education in this age bracket. The *changers* focus “on changing activities and styles in leisure” and creating “new attitudes, beliefs, and roles” (p. 106). In contrast, the *nonchangers* prefer stability in their leisure roles. Because this study solicited responses from Midwestern adults socialized in farming communities, it is not surprising that the prevailing work ethic perceived leisure as secondary to work. Freysinger (1989) studied the complex relationship between gender and leisure activities. This research concluded that while gender affected the context of leisure activities, it did not seem to differentiate the meaning, significance, or function of leisure.

Farrell (1973), while not specifying exact age brackets, summarizes the important traits of middle-aged learners when programming courses designed for this population. The period designated as “Early Adulthood” leads to that of “Maturity.” In this period, the adult often has some or all of the following characteristics: they have reached their full potential in efforts to meet personal needs, their lifestyle is mostly objective, they have achieved a sense of security in their occupation, they have realistic views of the past and future, they are economically comfortable, and they enjoy being in groups but are not yet too selective in friends. According to Farrell, characteristics common of the “Later Middle Age” years include less aggressive feelings, fear of failing, physical and mental slowdown, increased participation in society, experience-oriented, a cautionary approach in all experiences, a narrowing of energy directed towards fewer activities, and the onset of finding oneself dependent on others.

This brief overview of career-aged adults provides a context for understanding how subgroups of career-aged learners might interpret leisure activities within the circumstances of their lives.

Adult Music Participants

The previous section focused on general literature regarding adult learners. This section, beginning with the characteristics of adult keyboard students narrows the focal point to that of adult *music* participants. Studies on the backgrounds of adult music participants will close this section.

Characteristics of Adult Keyboard Students

Little research exists regarding career-aged adult keyboard students. Therefore this section is comprised mainly from articles written by piano teachers and other music professionals and is based on personal observations rather than empirical research methodologies.

One of the obvious characteristics of adult keyboard students is that they probably pursue this interest of their own volition (Draves, 1984). They are not *required* to enroll in lessons for professional development purposes. Forrester (1975) writes that this is “perhaps the purest of all motives for learning” (p. 58) and that, unlike children, they do not have parents or guardians to oversee their practice and progress. Adults enter music study because they want to make music; therefore, “the focus of the adult class should be on pure enjoyment through making music” (Arrau, 1983, p. 31).

A positive trait of adult students is they seldom, if ever, pose discipline problems (Arrau, 1983). Because adults are analytical and able to assimilate ideas (Johnson, 1986; Orlofsky & Smith, 1997), they may regularly question the teacher’s ideas, methods, and choices. However, these questions stem from a desire to understand music more fully, rather than challenge the teacher’s authority. Myers (1992) writes that “because of their experience, they frequently analyze and reflect more openly and successfully than younger students” (p. 25).

Adult keyboard students can stay “on-task” as they have longer attention spans than children (Johnson, 1986; Orlofsky & Smith, 1997; Street, 1987). They

can usually sustain a single activity with focus and concentration. This attention has been developed to such a high degree that adults can often ignore distractions. Street's (1987) observation that adults are persistent and can continue to work on a task until a reasonable amount of success has been achieved further supports this notion.

Despite this focus, the self-consciousness of adults while practicing in front of family members has been noted by Bissell (1984). Adult keyboard students' home practice, especially for beginners, is sometimes dictated by the amount of time they have alone. Even if practice occurs in the presence of others, attention and concentration may be reduced substantially.

Brown (1989) observed the developed individual learning patterns of adults. Perhaps because of the multiple ways adults have collected information in the past, their learning patterns are less polarized than children. In addition, adults have often reflected on metacognition—thinking about how one thinks and learns. This trait can be exciting for teachers because adult students often respond successfully to a variety of teaching styles due to their ability to “translate” concepts to their own learning style.

The developed physical coordination skills of adults are a result of years of experience in using the body for complicated actions (Orlofsky & Smith, 1997). While most keyboard students sometimes feel uncoordinated in keyboard lessons, adults sometimes become discouraged quickly since they are accustomed to associating their coordination abilities with larger body movements.

Related to the developed physical coordination skills of adults is the fact that intellectual skills usually supercede their motor skills (Graessle, 2000; Johnson, 1986; Orlofsky & Smith, 1997). This intellect includes adults' preconceived notions of how music should sound. Even with a keen understanding of the sounds they want to create and an understanding of the skills necessary to achieve them, it takes adults time and practice to achieve the consistency and control they desire.

Bissel (1984) observed that adults often want to play familiar music (folk songs, religious music, classical themes, and popular songs), and these styles of music are primary motivators. Bowles (1991) adds that "adult music educators should be aware of the broad range of musical style interests of prospective participants" (p. 202).

The psychological maturity of adults plays an important role in their learning process (Orlofsky & Smith, 1997). As Marciano (1990) indicated, adults understand themselves and where they fit into the world. They are not searching for the same types of acceptance that often accompany teenage students. Simply put, the independence of adults differentiates them from younger students. Yet despite this independence, Johnson (1996) concludes that adult keyboard students want direction in their learning. This informal research allowed her students to comment on the idea that adults are self-directed. The responses revealed that adults desire an instructor who can organize the learning process and provide structure and guidance. Pike's research (2001) supported this conclusion in adults over the age of 55 years.

Background Experiences of Adult Music Participants

While this study does not intend to research thoroughly the music backgrounds of participants, it does seek to determine the amount of prior formal keyboard lessons in which adults participated. Background studies of adult music participants have focused on their involvement in music groups such as choruses, bands, and orchestras rather than keyboard lessons.

Four research studies analyzed the influence of music from birth through high school on adult participation in music programs. Frakes (1985) investigated the effect of music achievement, academic achievement, and attitude toward music in 83 high school graduates of a single school district in Iowa. This study proposed that participants in secondary school music programs are more likely to continue music participation after high school. The music participants not only received higher music scores but also higher academic scores. Frakes concluded that family support and private music instruction during the pre-college years were strong indicators of later adult music participation. Frakes' research was preceded by three earlier investigations regarding background predictors of adult music participation. Peterman (1966) met with 84 adults, five to seven years after their high school graduation, and found that the strongest influence for music participation occurred in the home. Peterman recommended that high school music programs provide students with skills to become music consumers rather than emphasizing performance skills. Ordway (1964) investigated the carryover of music activities into adult life by 1457 high school graduates in two communities.

This research concluded that although music participation declines over time, more music participation in high school leads to greater participation later in life. Lastly, Lawrence and Dachinger (1967) found a relationship between the number of years of pre-college music study and carryover. The largest number of adult music participants learned to play their instrument on their own or learned to play it by age 14. For this reason they stressed the importance of teaching sight-reading to pre-college music students.

Lifelong music participation studies have used elderly participants as subjects in order to understand the role of music throughout their lives. Larson (1983) found two main groups who continued lifelong music participation: those with prior music education (including private lessons), and those who taught themselves to play an instrument. Patchen (1987) concluded that the home environment during childhood was the leading predictor of lifelong music participation.

Four researchers investigated the backgrounds of participants in adult community choruses. Simmons (1968) found that the school music teacher, private teacher, and parents provided the strongest influences on participation. Students who had the most exposure to music in high school were also more likely to become an adult choir participant. The most unfavorable influence was the spouse. Waggoner (1972) revealed that adult chorus participants had the following traits: fathers who were more musically inclined, informal music-making opportunities in the home, and more “serious” music in the home while growing up. Buness (1979) continued the research began by Simmons (1968) and

Waggoner (1972) and concluded that more private instruction in piano and voice during the pre-college years led to adult participation in choruses. Contrary to Waggoner, Bunes found that the strongest influences on music participation were the mother, the school music teacher, the church choir director, and participation in high school chorus. Spell (1990) revealed that the demographic profiles of adult chorus participants were similar to other adult education research studies: mostly 25-34, female, married with two or more children, lived in an urban area, completed graduate school, and worked in a professional occupation.

Studies of the backgrounds of participants in adult community bands and orchestras have been completed by two researchers. Tritt (1962) investigated participants in community orchestras in Southern California and found that participants had an average of 9.5 years of music study, that half the players were members of at least one other musical group, two-thirds began their training with a private teacher, and only one-third began in public school. Fuller (1973) investigated amateur adult bands in Colorado and found high school to be the most important period in music development because these years witnessed the most technical progress, small ensemble playing, and quantity of sight-reading. The most important influences on continuing music participation as an adult were the following pre-college activities: private lessons, jazz band, marching band, attending public concerts, and honor band activities. Like Tritt, Fuller found that many adult music participants played in multiple ensembles.

Cooper (1997) studied the perceptions and attitudes toward past and current piano study. He administered a questionnaire to 747 members of the Baylor University Alumni Association. Participants with positive attitudes toward their lessons liked the music they studied, had “a sense of self-efficacy, supportive teachers, and challenging lessons” (p. 259).

Lastly, Chiodo’s qualitative study (1998) of adults with a lifelong interest in instrumental music indicated that most of these adults had parents and families that enjoyed music and encouraged music training. It was further noted that the public school music program was an important source for developing music interests.

Typologies, Categorizations, and Profiles of Adult Learners

Assessment procedures are sometimes used to identify categories or groups of learners. These assessments may identify skills, attitudes, preferences, backgrounds, and demographics to assist educational programmers in structuring activities and methods. The following section identifies various typologies, categorizations, and profiles of adult learners.

Houle’s Learning Orientation Typology of Adult Students

One of the most frequently cited typological studies of adults was conducted by Houle (1961). He identified three broad categories of adult learners: goal-oriented, activity-oriented, and learning-oriented. Goal-oriented learners, sometimes termed “end-oriented,” identify their needs and interests and choose whichever method seems best to achieve their goals. They are accustomed to entering into activities and projects that have a clearly defined ending.

Many educational specialists regard most adult learners as goal-oriented (Brown, 1989; Myers, 1992; Orlofsky & Smith, 1997). Cross (1991) observed that “middle-aged adults are high in self-confidence and goal directedness [sic]. They are likely to know what they want and to be task oriented in their pursuit of learning” (pp. 167-168). Tough (1968) affirmed the idea that the prime motivation for adult learners is usually pragmatic: Adults want to use quickly a skill or apply the knowledge they have learned.

Related to goal-orientation is the acquisition of something tangible to symbolize achievement. “While the number of adults wanting formal academic credentials (degree or diploma) is ordinarily quite small, most studies show that about two thirds of adult learners want some kind of recognition (skill certificate, certificate of course completion, or degree) for their learning” (Cross, 1991, p. 92).

Much of the literature pertaining to keyboard study supports the idea that adult students respond best to goal-oriented teaching (Johnson, 1996). One piano teacher encouraging goal-setting proposed that “whatever the degree of talent, adults who have definite goals always progress more rapidly and smoothly than those who have no finishing point in mind” (Gray, 1983, p. 32). Gray underscores the importance of goal-setting for adult motivation:

Just like children, adults need to aim for specific levels of accomplishment. Even more than children, adults need to have an end in sight when they begin taking lessons, whether it is to be able to play simplified pops arrangements or Bach fugues. Then when he or she reaches that goal, both student and teacher can look back with satisfaction on the piano lesson experience, and can either part happily or set another, higher goal. Without an end in sight, the adult student tends to wallow in a sense of

inferiority, and eventually quits lessons with a vague feeling of failure. (Gray, 1983, p. 31)

The second and third types of learners identified by Houle are the activity-oriented and the education -oriented. Activity-oriented (or process-oriented) learners tend to take courses and participate in activities simply to be involved. The skill or knowledge they might acquire is of secondary importance. Activity-oriented learners are attracted to, and respond well to, being physically involved with a subject. They may even pursue an activity to resist boredom, loneliness, or confronting other problematic issues in their lives. While this group may initially respond that they pursue educational opportunities for various other reasons, in-depth interviews often revealed unconscious self-concealment of this category of learners.

Finally, learning-oriented adult students simply enjoys learning for its own sake: They are innately driven to learn throughout their lives and perhaps even view it as entertainment.

Keyboard pedagogues hold contradictory views regarding the education orientation of adult keyboard students. This contradiction may well be an indicator of the multifaceted nature of musical development. Some pedagogues emphasize that adults are enrolling and continuing keyboard lessons because they are mainly activity- or process-oriented (Graessle, 1998; Magrath, 1998). Magrath (1998) muses on the idea that while many piano teachers focus on both the process of learning and the end product (the “artistic image”), the strongest motivation for adult students is in the process of learning: Adult students practice and play for

their own enjoyment. Other pedagogues and teachers seem to subscribe to the goal-orientation point of view and propose teaching with clearly defined endpoints (Brown, 1989; Gray, 1983; Johnson, 1986; Orlofsky & Smith, 1997; Street, 1987). These goals provide the motivation to continue learning.

The literature also implies that goal-oriented learning can become an antithesis to the process-orientation of what some piano pedagogues believe is central to keyboard study (Conda, 1998). This perspective proposes that rewards, especially in the field of music, only surface after lengthy struggles. Proponents of this view believe that piano courses that guarantee easy and quick success propel the attitude that many rewards do not require perseverance (such as music performance skills). Conda (1998) writes,

Because we live in a consumer world, it is easy to get caught up in fulfilling lower level comfort based needs. . . . [A]dult piano teachers can contribute by being an antidote for this problem. . . . We who teach and play the piano know the sacrifice one makes in time and effort is greatly rewarded by the experience of being able to play the piano. . . . We have an obligation to teach something beyond playing the piano—the importance of perserverence [sic] and the rewards that are the results of perserverence [sic].

Sociological Categorizations on Leisure and Music Group Participation

General theoretical categorizations of music and leisure participants contend with the participants' level of involvement and motivation. These levels relate to the amount of time spent pursuing the activity, the personal costs and rewards, and their motivation to be involved in the chosen activities.

Stebbins (1979, 1980, 1992a, 1992b, 1992c, 1993) investigated the various levels of leisure involvement in a series of articles and books. He proposed that

amateurism is the most serious form of leisure since participants pursue these activities with seriousness, commitment, obligation, and necessity. This group contrasts with part-time participants such as *players*, *dabblers* or *dilettantes*. The unique and growing subgroup of amateur leisure activity participants are “marginal” to the constructs of family, career, and even leisure itself. Stebbins’ 1979 qualitative research did not look at the field of music, instead investigating areas as diverse as theater, archaeology, and amateur baseball. He brought this research to the field of music in 1992 with an investigation on the *hobby* of barbershop singing, furthering his theory of marginality (1992b, 1992c). The conflict that Stebbins noted between amateurism and family was replicated in Chiodo’s (1998) study of adults with lifelong interests in instrumental music.

While the benefits derived from music participation will be summarized later, it is worth mentioning that Stebbins (1980) articulated further the differences between amateurs and hobbyists as empirical concepts in the field of leisure studies. He writes that “low yield” benefits of mass or popular culture are “evanescent” as compared to the benefits, outlined above, in amateur pursuits.

Motivation and amount of participation led Gates (1991) to devise theoretical constructs of music participation based on research from the fields of ethnomusicology, music education, and the sociology of leisure. The six types of music participants identified by Gates are based on cost-benefit perceptions:

1. Professionals,
2. Apprentices,

3. Amateurs,
4. Hobbyists,
5. Recreationists, and
6. Dabblers.

In Gates' typology, professionals and apprentices both view music as work. While amateurs and hobbyists both perceive their music participation as serious leisure, recreationists and dabblers comprehend it as play. The amateur and hobbyists agreeably forego economic costs because of the personal satisfaction acquired, while the recreationists and dabblers tend to switch activities when the benefits no longer outweigh the costs. Gates encourages further typological research in music participation by typification, affective potency, social importance, and predictability.

Categorizations of Adult Keyboard Students

A body of research literature does not yet exist regarding career-aged adult keyboard students. The following three categorizations of adults are based upon instructors' observations with the intention of assisting this population more fully.

Bissell (1984) identified three categories of adult students that seem to originate from primary motivations. The first group consists of *highly motivated* adults. They often begin lessons with specific goals and seek to be an active agent in setting future goals. Including adults who take keyboard lessons as a *hobby*, the second category of adults often enroll in classes spontaneously resulting in short-term commitments. The final group consists of adults hoping to *change their lives*

They want distractions from their current lives, tend to miss lessons sporadically, and may discontinue their lessons suddenly.

In an article on goal-setting for adults, Gray (1983) devised five levels of accomplishment. This categorization system defined each level by specific outcomes, which are measured somewhat objectively. In the early stages the outcomes mainly involve pitch and rhythm notation, while the later levels involve music history, theory, and formal analysis. Also included is representative repertoire (classical) for each level. Gray encouraged teachers to adapt these levels to their own particular teaching philosophies and students for optimal usefulness.

Machover (1990), in creating keyboard programs geared towards recreational learning, considered seven categories of adult students in curricular planning. Each type of student possesses unique goals and learning styles:

1. *Novice* adults desire an informal and comfortable environment. They have time to practice and study, seek a certain amount of social interaction, and want to learn about music as a subject.
2. *People returning to music* also want to learn in an informal and safe environment. Entering into music lessons with varied backgrounds, they need significant amounts of individual attention.
3. *Serious amateurs* enter the learning environment not only wanting intensive study, but also seek to augment individual work with ensembles and socializing. They have often acquired an appreciation for sophisticated music.

4. *Music teachers* seek professional growth. Their main goal is to acquire skills to use in their own teaching. Professional meetings, seminars, and master classes are of great interest to these students.
5. *Practicing professionals* also want to grow as soloists and ensemble musicians. They are able to work with their colleagues and build relationships. Programs that address current trends in the psychological and physiological aspects of performance and learning attract this group.
6. *Parents* sometimes want to learn along with their children to provide assistance and support. Especially enticing are events that both the parent and child attend together; thus, bringing about a “shared cultural experience” (p. 29).
7. *Senior citizens* enjoy events that seem particularly aimed for them, with consideration of their varied tastes and time schedules (p. 29).

These three categorization systems of adult keyboard students certainly assist instructors in providing an environment for learning. Empirical studies which correlate these motivations with other variables might clarify the groupings and provide the impetus to continue the development of strategies to assist these students.

Reasons Adults Participate in Recreational Activities

Theories of motivation are often based on the explanations adults have expressed concerning their participation in recreational activities. This, in turn, leads to further research regarding dimensions of meaning. This section begins

with a summary of motivational factors based on three stages of learning. It proceeds to include other benefits and reasons for adult participation in leisure activities and the changing nature inherent in leisure interests.

Wlodkowski (1990) is a leading theorist and researcher on motivation for adults. His *Time Continuum Model of Motivation* indicates three main stages of a teaching/learning situation. Two motivational factors represent each stage. As a potential learner enters into the learning process (stage 1), the prime motivators are attitudes and needs. During a learning process (stage 2), the adult student is motivated by stimulation and affect (the emotional experience). Near the end of a learning process (stage 3), motivation stems from competence and reinforcement. Wlodkowski also states that adults need to feel successful in their learning for motivation to continue. Expectancy for success and a sense of volition are absolute requirements for motivation in adults.

Johnstone and Rivera (1965) suggested that some of the reasons adults begin a new course of study include the desire to be well informed, to prepare for a new job or career, to get better at a current job, to have more enjoyable activities during free time, to meet new people, to become more efficient in daily tasks, and to escape from the routines of daily life. Verduin and McEwen (1984) noted that motivation for adults often stems from a desire to understand and create. They concluded that motivating benefits from participation in leisure activities include growth and maintenance in the following areas: physiological, social, relaxation, educational, psychological, and aesthetic.

Tough (1971) provided the following seven immediate benefits that adults experience when undertaking a learning project:

1. Satisfying curiosity, puzzlement, or a question,
2. Enjoyment from the content itself,
3. Enjoyment from practicing the skill,
4. The activity of learning,
5. Learning successfully,
6. Completing unfinished learning, and
7. Aspects unrelated to learning.

These benefits can be grouped into three clusters and can occur concurrently: pleasure, self-esteem, and others. Tough's earlier study (1968) indicated that pleasure or satisfaction can be achieved *while* performing an activity in which the main goal is to improve skills. While it was difficult for learners to explain precisely the reasons for this, this research suggested that practicing a skill can become a dominant motivator for certain learning projects (activity-oriented).

Stebbins (1980) proposed two types of benefits derived from leisure activities: evanescent and durable. Short-lived evanescent benefits are entrenched in hedonistic pleasures. Durable benefits include "self-actualization, self-expression, self-enrichment, re-creation or renewal of self, feelings of accomplishment, enhancement of self-image, and enduring tangible products of the activity" (p. 413).

An important motivating force for adults is the desire for new experiences (Knowles, 1951). Routines might provide a sense of security, but adults also want to explore new ideas and interests. Cross (1991) indicated that adults who are unsatisfied in their present jobs or have reached the highest levels in their jobs may seek recreational learning opportunities to enhance their lives.

Educators must be wary that needs change over time and must be continuously reassessed:

The needs of adult learners are not static: they cannot be assessed once and then dismissed. Needs assessment is ongoing and involves constant adjustments in course material, methods, climate, and relationships. As the adult learners grow and develop, they may be able to identify new needs not previously anticipated. (Dean, 1994, p. 40)

Leisure needs also “change throughout the life cycle, and there is a need as well to adopt new activities as we change” (Verduin & McEwen, 1984, p. 112).

Categories of Reasons for Participation in Adult Music Activities

Based upon the previously mentioned research and including more recent studies, researchers have sought to determine categories for the reasons adults participate in music activities. Like many of the other music studies cited, this research and theory-development is based on ensembles such as choruses, bands, and orchestras rather than traditional solo music instruction.

Early studies of community bands and choruses revealed that musical and personal reasons were primary to external rewards (Fuller, 1973; Patterson, 1986; Simmons, 1968). The personal reasons included personal expression, enjoyment, recreation, and the increase of skills. The musical reasons consisted of a love of

music, enjoyment of the repertoire, learning new repertoire, and playing for a fine conductor.

Simmons (1968) sought input from both participants and non-participants of community choruses in the Detroit, Michigan, metropolitan area (806 total responses). The most frequently cited reasons for participation were increasing musical skills and continued involvement with music. Lack of sufficient time and schedule conflicts were the most common responses for non-participants.

Fuller (1973) asked 279 adult amateur band participants in Colorado to rank the ensemble objectives using the following categories: recreation, audience entertainment, social/fraternal pleasure, music outlet, community-building, personal technical advancement, education of performers and public, and an outlet for composers and arrangers. Over three-quarters of the participants indicated that they played for their own personal pleasure and that public performances were not “overly important” (p. 64).

Aliapoulis’ (1969) survey found that personal and aesthetic motivations were most important among participants in adult amateur choruses. Of most significance was that participants felt pleasure and enjoyment from participation. Waggoner (1972) and Buness (1979), who also studied community chorus involvement, concluded that enjoyment, increasing skills, and a sense of recreation were prime motivators.

Many adults enter into learning situations with specific goals and outcomes. Farrell (1973) proposed a classification system for the outcomes of recreational

activities. The following eight categories were not intended to be complete, but include many reasons adults enter into leisure learning situations:

1. Make friends,
2. Belong to a group,
3. Experience competition,
4. Learn a new skill,
5. Share a talent,
6. Have a night out,
7. Gain prestige, and
8. Get in shape.

Stebbins (1979) suggests that the benefits amateurs receive from participating in their chosen activities can include personal and social rewards. Personal rewards include self-actualization, self-expression, an enhanced self-conception, self-gratification, self-enrichment, and re-creation. The social benefits consist of social interaction and group effort for accomplishment.

Spell (1990) used the *Education Participation Scale* (Boshier, 1982) for eight community choruses in Georgia and found the following factors most important: (a) Cognitive Interest, (b) Social Contact, and (c) Social Stimulation, in that order. In comparing these results with those of Boshier and Collins (1983), the chorus participants rated Social Contact and Social Stimulation higher than general education studies. The music-related motivations, using a researcher-developed

questionnaire, were ranked accordingly: (a) Performance, (b) Challenge, (c) Enjoyment, and (d) Skill.

A later research study by Stebbins (1992b) on barbershop singers sought to determine costs and rewards for participation. By having participants rank a series of cards he suggested nine categories of rewards for participation:

1. Personal enrichment,
2. Self-actualization,
3. Self-expression,
4. Self-image,
5. Enjoyable-fun,
6. Re-create oneself,
7. Social attraction,
8. Group accomplishment, and
9. Financial return.

While only two rewards relate to group environments, the majority were associated with personal fulfillment.

Cooper (1997) revealed that adults “who started or resumed [piano] lessons were more motivated by skill development and personal pleasure” (p. 258). Piano study assisted adults in developing skills such as “discipline, concentration, self-esteem, confidence, and responsibility” (p. 260) while also giving personal pleasure and providing an outlet for self-expression.

Chiodo (1998) found that the motivation for adult participation in group music activities seemed to “cluster in three classifications: (a) personal, that is, those that relate to the emotions and benefits experienced within the individual; (b) musical, that is, those that result from interaction with the music itself; and (c) social, that is, those that involve the presence of other people” (pp. 37-38). The personal motivations included enjoyment, self-expression, pride, self-improvement, recreation, constructive use of leisure time, release from daily pressures, career aspirations, and financial rewards. The musical motivations included a love of music, an opportunity to play good music, learning about music, performing music for oneself, and performing music for an audience. Lastly, the social motivations consisted of group accomplishment, meeting new people, being with family and friends, belonging to a group, and working with a conductor.

Profiles and Groupings of Adult Music Participants Based on Ascribed Meaning using Q-sorts

Educators understand the varied interests, perceptions, and needs of adult music participants in studies allowing the students to share their personal experiences. Q-methodology (explained further in Chapter 3) allows a researcher to incorporate quantitative and qualitative elements into the research design. This methodology allows participants initially to provide their own thoughts in their own words. Secondly, additional participants sort the various statements according to their own subjective experiences and feelings. Two researchers have investigated this topic using Q-methodology.

Farrell's 1973 study may be the first to delve into the meaning urban adults ascribe to their vocal music experience. This study sought to identify profile types based on the following areas: the meaning participants ascribe to music, their music discrimination skills, and social and background characteristics. Her review of the literature revealed eight categories of meaning:

1. Integrative: Adults who enjoy group dynamics and shared group experiences. These adults prefer to be led by others.
2. Spiritualistic: This group senses that they serve a higher power through singing.
3. Incidental: These adults pursue singing for reasons other than the actual music. These individuals may be escaping other situations or participating in the group for the contacts they might make.
4. Communication: They perceive their singing as an opportunity to non-verbally share with others.
5. Musical Purist: This group sings for aesthetic reasons.
6. Social Status: This group seeks to attain or confirm their social status.
7. Psychological: These adults want personal experiences and growth, emotional affect, or to fulfill other psychological needs.
8. Collective: They desire to intensify cultural bonds or confirm heritage symbols.

After a Q-sort was developed and administered, seven typical singer profiles emerged:

1. The Happy Fella: simply likes singing and has fun doing it in a group.
They are not motivated by competition.
2. The Music Missionary: feels that the voice is a gift from God, should be shared with others, and is most meaningful when expressed with religious connections.
3. The Proud Groupie: has feelings of pride in the group.
4. The Music Addict: needs to have an audience, sometimes for entertainment purposes. They are more concerned with having others recognize their gifts rather than “expressing love or in enjoying the music” (p. 73).
5. The Music Achiever: wants to achieve, accomplish, accept challenges, receive rewards and satisfactions, and be involved with something meaningful.
6. The Earnest Musician: finds meaning in the actual music. They want to excel in performance and learn new and difficult repertoire.
7. The Music Acculturizer: desires to maintain cultural heritage, perpetuate traditions, join in common efforts, promote social causes, and/or engage in a sense of community.

Hinkle (1988) replicated Farrell’s study with a less diverse group. Using only three typical categories, 42 out of 68 consensus items emerged in contrast to the two of Farrell. This accounted for the strength of the remaining 16 statements in

determining discriminations. The following three singer types, which account for 41% of the variance include:

1. The Down to Business Singer,
2. The Praise God Singer, and
3. The Ethnic Heritage Singer.

Summary

Teaching adult students can be both rewarding and challenging for instructors. A sentiment voiced by Brown (1989) that might be reflected by most adult educators is that “if we avoid teaching adults, we deprive ourselves of students who are highly motivated, self-directed, and grateful for the opportunity to learn new skills or to reclaim and develop old ones” (p. 24). The challenges of teaching adults must be overcome in order to reap the rewards of teaching this population.

The implications regarding the growth of the adult education movement are astounding. Attitudes are currently changing in regards to lifelong education and the increase in time for leisure time activities. Andragogy has become a common term associated with the unique aspects of teaching adults. Attempts at describing types of adult learners, especially in music, have appeared somewhat contradictory or insufficient. The career-aged adult population, in general, has received the least attention in research despite the fact that they often have the means and interest to pursue leisure learning opportunities. Their culturally conditioned attitudes motivate them to pursue leisure education opportunities more than past generations.

While a substantial quantity of materials probe the characteristics of adult learners, their motivations, and their opinions, little of this deals specifically with this unique age bracket and the connections to keyboard study.

Participation in music ensembles (bands, choruses, orchestras, or chamber groups) is fundamentally different from keyboard study. First, it can be assumed that participants have achieved the necessary skill level to participate fully in the group. Second, the focus is usually on preparing for a public display or performance rather than attaining solo skills. Third, auditions are sometimes required to enter into these groups. Being accepted often provides a sense of group ownership, individual responsibility, and pride.

In contrast, keyboard study traditionally remains a very individual activity even when the lessons occur in a group setting. Skills and musicianship are evaluated individually and ensemble performance seldom becomes the focus of the activity. Many adults enroll in keyboard lessons with no intention of ever participating in a public performance or becoming involved in a music-making group. Auditions or assessments are made to determine strengths and weaknesses rather than determine acceptance or seating order.

Descriptive research regarding the reasons career-aged adults participate in keyboard lessons would add to the knowledge regarding their motivations. An understanding of potential profiles which identify unique groups among this age bracket might assist educators in satisfying the needs and desires of the learners. Comparisons between the profiles of career-aged adult keyboard students with

other theoretical and empirically researched groups may illuminate the distinctive aspects of this particular activity. These comparisons include other music areas such as adult amateur band participants (Fuller, 1973) and adult amateur choruses (Aliapoulis, 1969; Farrell, 1973; Spell, 1990, Stebbins, 1992b). In addition, a comparison of the profiles of career-aged adult keyboard students with the broader field of general leisure studies (Stebbins, 1979) may further distinguish the distinct aspects of this area of study.

CHAPTER III

METHODOLOGY

The purpose of this descriptive study was to identify typical profiles of career-aged adult keyboard students based on their attitudes, opinions, and selected demographics. While primary motivation was the initial area for developing these profiles, concluding profiles include adult students' perspectives regarding teacher qualities and traits, preferred keyboard activities in terms of functional skills and repertoire, and demographic variables.

Because of the nature of this project, two types of descriptive research designs were incorporated: a survey and a ranking exercise (*Q-methodology*). This combination of methodologies collected substantial data regarding demographics, attitudes, preferences, and opinions. The resultant profiles of career-aged keyboard students encompass each of these areas. This chapter presents the procedures used in the study. Beginning with the development of the survey, it continues with a brief introduction to Q-methodology before providing the development of the Q-sort. The chapter concludes with the selection of participants and administration of the research instruments.

Development of the Survey

The purpose of the survey was to collect data regarding demographics, selected background information regarding keyboard studies, opinions, and attitudes towards topics relevant to this study.

Surveys often explore three basic areas of human behavior: attitudes, beliefs, and choices (Ary, Jacobs, & Razavieh, 1996). Attitudes reveal a subject's personal attraction toward a topic. A belief implies that individuals understand a concept based on their subjective interpretation. Making choices allows participants to provide their personal preferences based on a limited number of choices.

A researcher-developed survey was used to gather demographical and non-cognitive traits from the sample population (Appendix A). McMillan and Schumacher (2001) define non-cognitive traits as “interests, attitudes, self-concept, values, personality, and beliefs” (p. 256). Prominent research texts were consulted as the survey was developed (Ary, Jacobs, & Razavieh, 1996; Bell, 1999; Cohen, Manion, & Morrison, 2000; Mason & Bramble, 1997; McMillan & Schumacher, 2001).

Participants were asked to check (✓) boxes for 17 multiple-choice items. These items pertained to the following areas:

1. Demographics (age, sex, career, education level, number of people in household),
2. Format of current keyboard lessons (private, partner, group) and formats that interest them in the future,
3. Current average amount of practice each week,
4. General type of keyboard instrument at residence (if any),
5. Amount of keyboard training prior to their current lessons,

6. A self-assessment on the technical/musical level they perceive themselves at the keyboard (a short description of each type was included), and
7. A self-determination of their dominant learning type based on the typology of Houle (1961): goal-oriented, activity-oriented, or learning-oriented (short descriptions of each were included).

Subjects were additionally asked to check (✓) boxes indicating their attitudes toward:

1. Skills, traits, and qualities of an effective keyboard instructor, and
2. Keyboard lesson activities (repertoire choices, technique, memorization, theory, etc., along with non-musical activities).

Important aspects of conducting survey research are validity and reliability.

Ary, Jacobs, and Razavieh, (1996) write:

The most obvious type of scientific validity evidence is content-related, which may be gathered by having some competent colleagues who are familiar with the purpose of the survey examine the items to judge whether they are appropriate for measuring what they are supposed to measure and whether they are a representative sample of the behavior domain under investigation. (p. 462)

Five colleagues and advisors assisted the researcher in evaluating the questionnaire and provided feedback. Evaluators were asked to critique each question for clarity, format, and relevance to the present study.

In addition, a pilot-study of the survey was administered to 62 participants of 12 community music schools throughout the United States. Critical input was solicited from these participants on the research instrument. Suggestions and errors in the questionnaire were noted by the researcher and alterations were made

accordingly. Item analysis indicated that the questions and responses provided appropriate diversity. Cronbach's Alpha was used to measure inter-item reliability for specific item clusters (.908). This result suggested that the research instrument was reliable.

Development of the Q-sort

The second part of this research project involved Q-methodology. This section provides an introduction to Q-methodology, and describes the development of the Q-sample used in this study.

An Introduction to Q-Methodology

Q-methodology was developed in the first half of the twentieth century as a research tool, evolving from factor-analytic theory, to be used in behavioral research (Stephenson, 1935). Known as "the science of subjectivity" it has mainly been utilized in the social sciences. While some of Stephenson's original ideas have been criticized, especially the use of single-case studies (Brown, n.d.), this methodology has gained the support of many research professionals.

The research instrument is one of the unique aspects of Q-methodology. Initially, a sample population provides statements, words, or pictures to represent their own viewpoint surrounding a particular topic. A second group of participants rank the series of statements or pictures based on subjective criteria. Often, the ranking is distributed between "least meaningful to me" and "most meaningful to me." As opposed to other ranking exercises, it is usually distributed in a simulated normal curve, forcing participants to determine statements that reflect stronger and

weaker associations. Figure 1 illustrates the *distribution matrix* used for the Q-study used in this research. The 64 boxes indicate that participants would be asked to rank 64 statements.

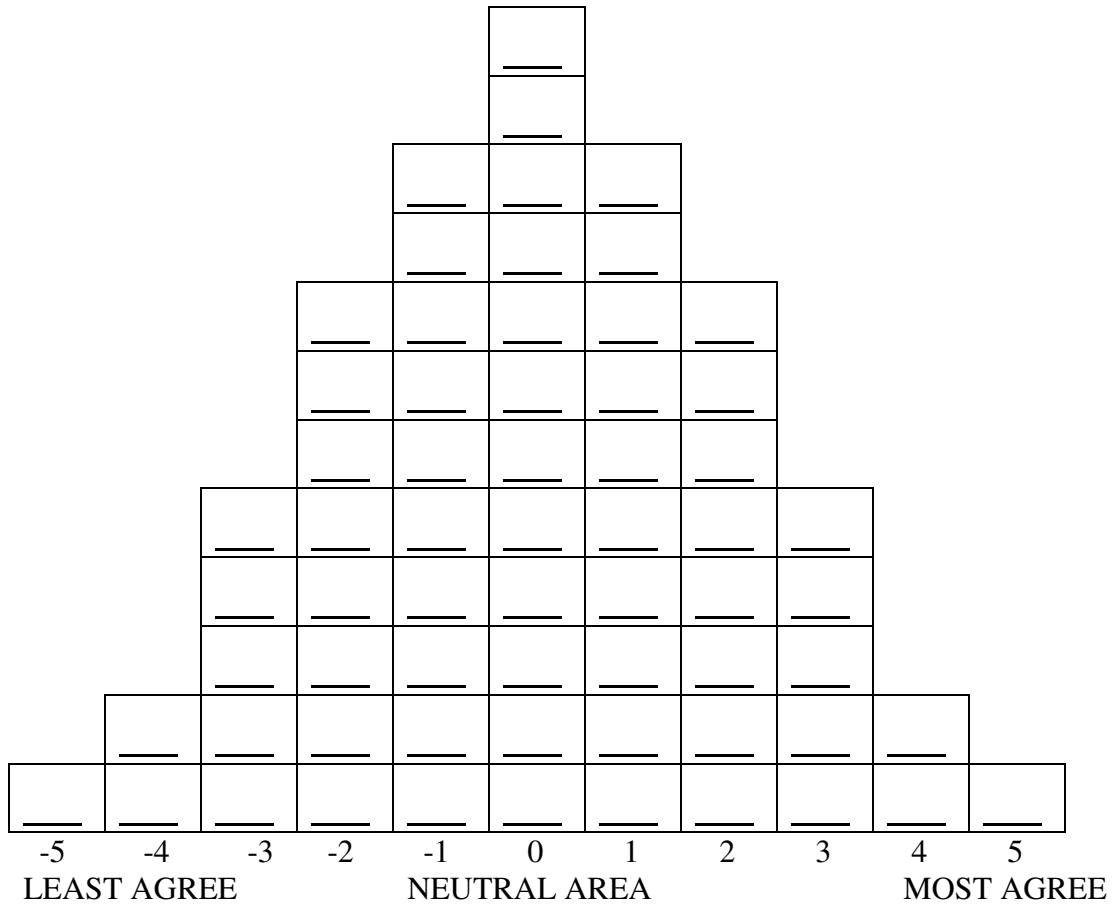


Figure 1. Distribution matrix for a Q-study with 64 statements.

Brown (1993) adds that “issues of validity consequently fade” because participants organize the data according to their own points of views rather than on “external criterion” (on-line).

Q-methodology is useful in identifying person “types” (i.e., clusters, profiles, groups), developing typological theories, and testing existing theories

regarding typologies (Thompson, 1998). This research technique is especially effective when “examining groups of people across variables such as attitudes, preferences, or thinking behaviors” (Rivers, 1993 citing Carr, 1992). As a research tool to discern unique viewpoints and perspectives Q-methodology has been utilized in diverse areas including nursing (Chinnis, Davis, Doerr, Paulson, & Summers, 2001), communication (Aitken, 1988), education (Aitken, 1988; Heikkinen, 1978; O’Tuel, 1978; Patterson, 1982; Wood, n.d.), needs assessment (Tate, 1982), singer profiles (Farrell, 1973), and evaluation (Thompson, 1998).

Q-methodology allows participants to communicate their personal points of view; thus, *their* meaningful subjective experiences (McKeown & Thomas, 1988). It is this concept which has gathered support among qualitative researchers: “in the Q-methodological pursuit of this end, the researcher seeks to model—or, more accurately, enables the respondent to model his or her—viewpoints on a matter of subjective importance through the operational medium of a Q-sort” (McKeown & Thomas, 1988, p. 12). In this sense, Q-methodology is rooted in the concept of *contextuality*, since respondents make decisions based upon a wide variety of choices.

A unique application of Q-methodology involves research questions that possess contradicting theories (a *structured* Q-sort). The ranking that participants complete is compiled from statements that reflect each theoretical typology. Results confirm or dispute existing theories. Often, the results indicate completely new typologies. Aitken (1988) writes, “one major advantage of Q method is that

the researcher can construct a theoretically based measure, but the respondents will restructure that information so that it represents their interpretations” (p. 3). Q-methodology research studies on teachers’ attitudes (Gooding & Wilbur, 1971), and teaching styles (Heikkinen, 1978) provide strong models for structured Q-sorts. Gooding and Wilbur write:

Q methodology has two major strengths not found in many attitude scales: (1) it is cast in a personalistic frame of reference in that it enables a study of what seems real to the behavior [sic] as he examines his experience perceptually; (2) it overcomes one of the major shortcomings of many of the attitudinal research devices relating to teacher perceptions, i.e., it is an idiographic rather than a nomothetic technique. (p. 45)

Development of the Q-Sample and Distribution Matrix

The utilization of Q-methodology requires that a *Q-sample* be developed near the beginning of the research project. Farrell’s (1973) study of singer profiles provided a model of how Q-methodology could be developed for this study.

In constructing the Q-sort (a combination of the statements and the distribution matrix) the following steps were taken: (a) generating stimuli statements (the *concourse*), (b) identifying hypothetical thought-groupings (*factors*), (c) reduction of the number of statements into the *Q-sample*, (d) formatting the statements into a Q-sort, (e) verifying the factors used within the Q-sort statements through pilot testing, and (f) revising the Q-sort. This particular study used Q-methodology to determine categories for career-aged adult keyboard students based on the reasons they were enrolled in formal keyboard lessons.

Q-samples can be developed from unstructured or structured sampling techniques. In Q-methodology unstructured sampling is not viewed as a weakness. It is conjectured that reasonably accurate and diverse positions will be collected despite this limitation. In addition, the inclusion of bias is considered slight (McKeown & Thomas, 1988). Brown (1993) writes that “the main goal in selecting a Q sample is to provide a miniature which, in major respects, contains the comprehensiveness of the larger process being modeled” (on-line).

The pilot-survey (developed and administered as Phase 1 of this study) included an open-ended item asking the 62 participants to provide five statements as to why they chose to pursue keyboard study at this point in their lives. Phase 2 of this research began by analyzing the 266 responses from the perspectives of other research studies (Appendix A). Farrell’s categories (1973) of choral singers did not adequately reflect the viewpoints acquired in the pilot survey. The categories of Stebbins (1979, 1992a, 1992b), Verduin and McEwen (1984), Hinkle (1988) and Tough (1968) also did not represent the expressed statements acquired in this study. For example, in attempting to categorize the statements according to Stebbins, it proved impossible to discriminate many of the statements on the basis of self-actualization, personal-enrichment, and re-creating oneself. The social reasons for participating in keyboard lessons, as proposed by many of the theoretical categories, were also minimal. In fact, reasons in this category usually consisted of another family member taking lessons or a statement regarding the teacher.

In comparing Farrell's (1973) categories of choral singers with the statements received in the pilot survey it was evident that the motivations for participating in keyboard lessons were very different. No statements were received that related to group dynamics despite the fact that some respondents were involved in group lessons. Only one statement mentioned a group learning environment ("Learned a lot with initial group lessons and am excited about learning more").

The 266 statements generated from this question were used to establish new hypothetical categories (*Q-factors* or theoretical constructs). The researcher compiled these statements (the collection of statements is termed the *concourse*) and determined hypothetical factor constructs .

In analyzing the statements, nine *Q-factors* were hypothesized. The basic constructs are provided below by the titles. Further definition of the factors will occur in a later section which will also provide the exact statements reflecting each category.

1. Keep it or Complete it,
2. Living the Dream,
3. Expression/Creation/Talent/Artist,
4. Total Well-being,
5. Good Times,
6. Music as a Subject,
7. Playing/Practicing/Sharing/Performing,
8. Relationship with Others, and

9. Situational Elements.

Reduction of the statements was achieved by assessing balance, appropriateness and applicability to the factor, intelligibility and simplicity, and comprehensiveness (Rogers, 1995). This process began by analyzing the content of the statements within each category. Initially, some responses were eliminated that were identical to others. Second, the remaining statements within each category were analyzed so that diverse viewpoints within the category would remain as statements were discarded. This resulted in 87 statements to be categorized according to the remaining eight factors.

Eight statements from each of the nine categories were chosen that contributed to the factor description (total of 72 statements). This number was chosen because the smallest category consisted of eight statements. Internal reliability was often built-in because two or three Q-sample cards reflected the same attitude direction, dimension, and issue.

The wording of the statements was carefully analyzed. Each statement was formatted “into a consistent style of wording” (Farrell, 1973, p. 41). The researcher made slight changes to some statements in an attempt to write the statements “in commonly used language rather than professional jargon” (Aitken, 1988, p. 5). Rewording of some statements allowed retention of the initial concept but made them easier to read and/or applicable to each participant (i.e., “balancing life spent mostly on *technical* pursuits” became “balancing life spent mostly on *other* pursuits,” and “Daughter taking lessons...” became “child taking lessons...”).

Thus, the syntax and grammar of the original statements was retained when possible.

The ninth category, statements regarding situational elements, was eliminated for this study. These reasons for participating in keyboard lessons (such as the participant having more time and money, or a teacher close to home), while important, are usually categorized as secondary motivations. After removing this ninth category, 64 statements remained.

The 64 statements (Q-sample) were printed on business cards, in alphabetical order, with a number indicating the response code. The numbering was based on the alphabetical order of the statements, thus allowing the coding to be random.

While not necessary in Q-methodology, validation of the factors was achieved by having five colleagues sort the cards according to the eight categories defined above. These colleagues were provided with the title and description of each category and the 64 statements printed on business cards. They were asked to identify which category seemed to best correlate with each statement. An average of 81.6% of the cards was accurately sorted into the hypothetical constructs. Slight changes to the factor descriptions and statements were made based on these results.

A description of each of the remaining eight categories, along with the corresponding eight statements placed within each category follows. It should be noted that some statements surely reflect more than one category. This is not considered to be a weakness in Q-methodology because these constructs were

purely hypothetical. It was understood that participants would be sorting the statements according to their own views with no knowledge of the hypothetical Q-factors.

1. Keep it or Complete it: Participants in this category feel a need to complete or continue past keyboard learning. They may simply miss making music. While many of these participants seek to advance, some simply do not want to lose the abilities they have already acquired.

I miss playing—I have good memories

I missed piano lessons too much, it is most important

I regret stopping

Love of music—quit as a child—realize now what it meant to me

Missed music lessons

Perseverance—have been doing for a long time and don't want to
lose what I have accomplished

Stopped playing in my teens

The need to complete what I began years ago

2. Living the Dream: This group of keyboard students is realizing a longtime desire to make music at a keyboard—having never played in the past. They may even have regrets about not ever learning to play any instrument.

Always wanted to

Always wanted to learn to play the piano

Always wanted to play the piano

Because I always wanted to play piano but never had the
opportunity

Having and believing in dreams coming true

I always dreamt I would play piano one day

I regret never learning an instrument

Realizing a dream

3. Expression/Creation/Talent/Artist: People who want to use music to express their inner feelings, explore creativity, and/or perceive themselves as an “artist” with “talent.”

Creative expression

Desire for musical talent

Develop a talent

Develop my artistic side, and balance my life which is spent mostly
on other pursuits

Express emotional feelings through music

Feeds my creative instincts

I am very musical

My family is very musical

4. Total Well-being: These statements reflect the direct health benefits often associated with music study, mentally and physically.

The relaxation and meditative elements are included here because they often relate to stress-reduction—an element associated with good health. Participants may desire to explore inner psychological states that are either positive distractions or “breaks” from their lives.

Healing—spiritually and physically

I needed a distraction in my life

Increase or maintain eye-hand coordination

Keep mentally sharp, use both sides of my brain

Meditative

Pursuing a hobby which brings inner peace and joy

Relaxation

To prevent age-related problems (in mind and/or body)

5. Good Times: The motivation implied in these statements is simply that keyboard playing is fun, enjoyable, and fulfilling. Because of this, many participants hope or believe that it is an activity that can continue indefinitely throughout their lives. They may also simply indicate that learning, in general, is something they relish.

A hobby for retirement

Enjoy learning

Learn something new

Personal enjoyment and fulfillment

Piano is something I can play forever—no matter what my age

Thought this would be fun experience

Want a life-long pursuit for the second half of my life

Was looking for an interest I could get excited about

6. Music as a Subject: Statements indicating that the participant is motivated by the *topic* of music are included here. These statements generally do not include the playing, practicing, or performing of music but are rooted in the knowledge regarding music and the repertoire. Music can be considered to be of intellectual value.

Desire to deepen my understanding of music

I enjoy music

I love the sound of the piano, the kind of pieces composed for the piano: melody and harmony

Love different types of literature (perhaps things like lute, 19th, and early 20th-century music)

Making music is important to our household

Music and its art form

My love for keyboard music

The joy of learning/playing great music

7. Playing/Practicing/Sharing/Performing: This category includes the specific physical elements of playing an instrument. Participants are motivated by playing for themselves and others, and/or being a member of a music ensemble. These students sometimes want to share their

music with groups beyond their family and friends. The skills they acquire provide a feeling of progress, accomplishment, and growth.

Desire to be a better performer

Desire to make technical progress

Enjoy playing songs

I enjoy the pieces I play and mastery of the instrument

I never seem to be satisfied with my level of playing. I'm always interested in learning harder pieces.

I think I'm getting better—there is a feeling of “accomplishment”

Improve technique

Perhaps play for others

8. Relationship with Others: A variety of elements are included here. While not interested in performing formally, these students sought relationships with other people through music. Motivations in this category include the teacher, other family members who play instruments, playing with and for friends, meeting people of similar interests, and being a role model for others.

Encourage others to study music

I began to play when another family member started lessons

I want to accompany other family members (or friends)

I want to play songs for my family—especially for the holidays

Meet people of similar interests

Nice activity to share with friends and/or other family members

Pressure. A promise from a family member to start again

Teacher—knows how to deal with adults

A quasi-normal *distribution matrix* with 64 boxes was created for recording the participants' subjective rankings of the statements with 11 columns and 12 rows in the neutral area (as in Figure 1). While the “creation of the quasi-normal format of the distribution is a suggestion, not a requirement” (Chinnis, Davis, Doerr, Paulson, & Summers, 2001, p. 5), it does make collection somewhat easier as opposed to a full ranking (Rogers, 1995).

At this point, a pilot study of the Q-sort was administered (Phase 2 of this research) for two main purposes. First, it allowed participants to comment on statements that were not clear or required modification. Second, test-retest reliability could be ascertained on the Q-sort by having some participants “re-sort the statements and then compare the first and second sort” (Aitken, 1988, p. 7). Twenty completed Q-sorts allowed for these goals to be met. Three participants were asked to perform the Q-sort twice to test the instrument for reliability. Each attained at least $r = .85$ correlation; thus, indicating high reliability of the instrument.

Comments regarding the pilot Q-sort and the statements informed the researcher of additional changes to the research instrument.

Selection of Participants

Draves (1984) provides a very broad definition of an “adult learner” as any person who *chooses* to be in a particular learning situation. In other words, even children and teenagers who enter voluntarily into such a learning environment would be included. In an effort to narrow this definition, a more specific population was used for this study. Career-aged adult students were defined as those between 30 and 55 years. Meyer (1957), in his four designations of adult stages, labels this age bracket as the “middle years.” Participants for this study were sought who were enrolled in keyboard lessons for their own enjoyment, fulfillment, or interest. This study did not include adult students who were enrolled in formal keyboard lessons for professional or career development.

Participants were sought from member schools of the National Guild of Community Schools of the Arts (NGCSA). Community music schools were a good source for the sample since adult students often seek out these institutions because of the professional atmosphere and diversity of programs they offer. This organization published a membership directory (2003) containing a profile of each member institution along with contact information. This directory guided the initial assessment of potential community music schools to be used for this study. At least one community music school, from each of the seven geographical regions in the United States as determined by Music Teachers National Association, was contacted to be included in this research project. While schools from each of the seven geographic regions designated by the Music Teachers National Association

were invited to be included in the study, permission was not provided by any schools from the Northwest or South Central regions of the United States. It should be noted that community music schools from those areas were used in the pilot survey (Phase 1) of this project and thus informed the research instrument design.

Graessle (1998) noted that research regarding adult music programs at community music schools is lacking despite the fact that adults often comprise an average of 15.7% of the enrollments. Graessle also found that three-quarters of community music schools offer specific instruction aimed at adult students and that private piano was one of the most successful adult programs at these institutions.

The number of participants to be included in this research project was influenced by the writings of prominent Q-methodology specialists. McKeown and Thomas (1988) write that Q-methodology often “employs small numbers of respondents and the in-depth study of single cases is not uncommon” (p. 11). They later add that “Q-method is biased toward small person-samples and single case studies, a preference in keeping with the behaviorist dictum that it is more informative to study one subject for 1,000 hours than 1,000 subjects for one hour” (p. 36). Rogers (1995), also defending a smaller number of participants, points out that the aim of this type of research is not to find more than five cases for each factor (profile). He encourages a *Q-set* (term used in Q-methodology) of around 40 to 50 participants. Use of a large sample, it is noted, may result in a regression to the mean and thus, a single-factor solution (Aitken, 1988). Lastly, Thompson

(1998) recommends that the sample size be determined by the following equation which is based on the number of Q-sample statements:

$$(\text{Number of statements}/2) - 1 = \text{Number of participants.}$$

This formula, Thompson contends, provides sufficient data for distinct groups to emerge. This research project used this formula to determine the minimum *Q-set* for the final research project. Thus, with 64 statements, a minimum sample size of 31 participants was determined.

Administration of the Research Instruments

Results of the two pilot studies informed the researcher of necessary revisions prior to the final phase of data collection, which included both the survey and a Q-sort. This section outlines the selection of participants and administration of the final research instruments.

Preliminary permission was sought to take part in this study in a letter sent to directors/administrators of community music schools (Appendix B). The researcher requested a signature from the administrator/director of each community music school granting permission to the keyboard teachers to administer this study to adult keyboard students. This letter also requested that the director/administrator list the names of the keyboard teachers who might be instructing adult keyboard students. Many of these directors/administrators agreed to oversee the study at their school.

A letter was sent to each of the keyboard instructors, listed by the director/administrator, requesting their assistance (Appendix C). Participating schools and instructors from the two pilot studies of this research project were not contacted. The instructors were asked to provide the number of adult keyboard students *whom they perceived* to be between 25 and 60 years so that a sufficient number of research packets could later be sent.

Administration of the Final Research Instrument

On October 19, 2005, 75 revised research packets were sent out to nine community music schools. Each package included an administration form containing a prepared statement to read to potential participants (Appendix D) and a packet for each adult student whom they had indicated. The packet consisted of a Cover Letter/Information Form (Appendix E), the revised survey and Q-sort (Appendix F), and an envelope for returning the completed research instruments directly to the researcher (addressed and stamped).

Only 18 packets were returned within two months, so additional recruitment was necessary. An additional 31 packets were sent out in January, 2006. Additional effort was made to contact the teachers by phone to express the importance of this project to the researcher. Data analysis began when a total of 46 packets were returned.

This chapter has provided the methods and procedures used for this study. Both the questionnaire and Q-sort were developed and pilot-tested prior to the final study. Numerous colleagues assisted the principle researcher in developing and

improving these research instruments. Eight distinct profiles were hypothesized based on statements received in the pilot study of the questionnaire. These profiles were based on the career-aged adult students' motivations for pursuing formal keyboard lessons.

Chapter 4 will introduce the results of the study. Tables will be included to assist in understanding the data received. Descriptive data will be derived from the questionnaire, motivational profiles will be ascertained from Q-methodology analysis, and relationships between the descriptive data and the Q-profiles will be subjected to discriminant analysis and correlational procedures to determine a more descriptive profiles of career-aged adult keyboard students.

CHAPTER FOUR

RESULTS OF THE STUDY

Introduction to the Data

Chapter One of this dissertation described a growing population of career-aged adults with the time and resources to pursue recreational activities which enhance their lives. Summaries of the literature regarding the adult population, recreational studies, music studies, and typologies and profiles of adult learners were presented in Chapter Two. The third chapter outlined the research design and procedures used in this study to compile descriptive typical profiles of career-aged adult keyboard students. This chapter presents the results and supporting data collected by the research instruments.

Data for this study were collected through a 19-item questionnaire and Q-methodology ranking exercise (Appendix F). The questionnaire began with 17 items soliciting data concerning selected demographics, current and future lesson formats, type of keyboard(s) in residence, amount of keyboard training, and self-identified learning style (activity, goal, or learning oriented). Item 18 allowed participants to indicate self-preferences for 42 skills, qualities, and traits of a keyboard teacher. The final item allowed the adult keyboard students to indicate their preferences for 31 areas such as music styles and other lesson activities. A pilot study of this questionnaire was submitted to factor analysis and reliability testing and was deemed reliable ($\alpha=.908$).

The second part of the study, a Q-sort, consisted of 64 statements printed on business-size cards regarding the reasons adults might pursue keyboard study. Participants were asked to rank the statements into 11 columns and up to 12 rows (a quasi-normal distribution). Twenty completed Q-sorts were received in the pilot study of this research instrument, and three participants completed the Q-sort twice to ascertain reliability. Each of the three participants attained a minimum correlation of $r=.85$, indicating significant reliability of an individual's perspective.

Research packets were mailed to 106 teachers, administrators, and directors at member community music schools of the National Guild of Community Schools for the Arts. Each community music school consented to partake in the study. A statement was read to each potential participant (Appendix D) and a research packet (Appendix F) given to those that indicated interest. Participants sent the completed answer sheets directly to the researcher in stamped and addressed envelopes.

After a total of 46 (43.4%) responses were received, data analysis began. Six respondents completed the survey who were not in the specified age bracket for this study (ages 30-55). Those respondents, who were all 56 years and older, are not included in the following results. Survey data were recorded and analyzed using the Statistical Package for the Social Sciences for Windows version 11.0.1 (SPSS, 2001) computer software. Descriptive statistics such as frequencies (f), percentages (P), and mean-scores (M) provide a convenient way to describe the

data. The pilot study of the questionnaire ($N=62$) received similar results except where noted.

Demographics

Items 1 through 8 sought basic demographical information about the adult keyboard students. Items 1 and 2 asked for the gender and age of the adult student. Of the 40 respondents, 11 (27.5%) were male and 29 (72.5%) were female. Exactly half of the participants indicated themselves to be in the age 51-55 category. This information is presented in Table 1.

Table 1

Frequency Distribution, Percentages, and Mean-scores for Gender, and Age Bracket

	Total (<i>f</i>)	Total (<i>P</i>)
Total participants (<i>N</i>)	40	100
Gender		
Male	11	27.5
Female	29	72.5
Age Category		
30-35	2	5
36-40	5	12.5
41-45	5	12.5
46-50	8	20
51-55	20	50

Items 3 through 5 solicited information concerning the education, current employment status, and occupation of the participants. Over half of the respondents (59.5%) had been enrolled in some graduate studies during their lives. Employment status data indicated that only 18 (45%) of the participants were currently employed full-time and that 8 (20%) were retired. The majority of respondents indicated careers in either professional/technical (32.5%) or medical (22.5%) fields. While there were two respondents who checked the box for “Other,” one did not designate an occupation and the other wrote “Farmer.” Tables 2 and 3 present this information.

Table 2

Frequency Distribution of Highest Level of Education

	Total (<i>f</i>)	Total (<i>P</i>)
High School	2	5
Associate Degree	2	5
Some College but did not complete degree	2	5
4-year college/university	10	25
Some graduate work	6	15
Graduate degree: masters	9	22.5
Graduate degree: doctoral	7	17.5
Post-doctoral work	2	5

Table 3

Frequency Distribution of Employment Status and Occupation

	Total (<i>f</i>)	Total (<i>P</i>)
Employment Status		
Part-time	10	25
Full-time	18	45
Retired	8	20
Homemaker	3	7.5
Occupation		
Professional/technical	13	32.5
Medical Field	9	22.5
Self-employed/free-lance	7	17.5
Manager	2	5
Clerical	2	5
Teacher	2	5
Other	2	5
Business	1	2.5
Research	1	2.5
Sales	1	2.5

Note. The following categories for Employment Status, while present on the questionnaire, received no responses: On-leave/sabbatical, Student, and Unemployed. The following categories for Occupation received no responses: Craftsperson, Laborer, Service, and Not employed.

Data regarding the number of people living in the residence, number of adults over 25, and number currently taking formal lessons were sought in Items 6 through 8. The largest number of adult students currently enrolled in keyboard lessons were living in a household of only two people (52.5%), with all residents over the age of 25, and themselves being the only participant of formal music lessons (70%). Table 4 provides the results to these inquiries.

Table 4

Frequencies for the Number of People Living in Residence, Number in Residence over 25 years (including participant), and Number of People Currently Taking Formal Music Lessons

Total	Total (<i>f</i>)	(<i>P</i>)
Number of People Living in Residence		
Just me	5	12.5
2	21	52.5
3	7	17.5
4	6	15
5 or more	1	2.5
Number of People Living in Residence over 25 years (including participant)		
1	5	12.5
2	30	75
3	4	10
4	1	2.5
5 or more	0	0

Number of People Currently Taking Formal Music Lessons

Just me	28	70
2	7	17.5
3	5	12.5
4	0	0
5 or more	0	0

Items Pertaining to Current Keyboard Lessons

Item 9 solicited participants to indicate which of seven different lesson formats they were currently enrolled. Three of the seven formats were private/individual lessons of different lengths. Despite the many options, Table 5 indicates that respondents were enrolled currently in either private/individual lessons (total of 90%) or large group classes (10%).

Table 5

Current Lesson Format

	Total (<i>f</i>)	Total (<i>P</i>)
Private/Individual (30 minutes)	8	20
Private/Individual (45 minutes)	17	42.5
Private/Individual (60 minutes)	11	27.5
Large group (5 or more)	4	10

Note. The following categories, while present on the questionnaire, received no responses: Duo (two students together), Small group (3-4 students), and Combination of private and group lessons.

The average number of hours practiced each week was sought in Item 10 and is presented in Table 6. This number varied from “1-2 hours” through “More than 6 hours” with the largest number practicing “3-4 hours” each week.

Table 6

Average Number of Hours of Practice Each Week

	Total (<i>f</i>)	Total (<i>P</i>)
None/less than 1 hour	0	0
1-2 hours	9	22.5
3-4 hours	14	35
5-6 hours	5	12.5
More than 6 hours	10	25
Quite inconsistent	2	5

Item 11 asked participants to indicate the types of keyboards they had in their residence. One respondent indicated having both an acoustic piano and a baby grand or grand piano. Three respondents specified owning both an acoustic piano and an electronic keyboard (see Table 7).

Table 7

Types of Keyboards in Residence

	Total (<i>f</i>)	Total (<i>P</i>)
Acoustic piano	20	50
Acoustic baby grand or grand piano	11	27.5
Electronic keyboard	4	10
Acoustic piano <i>and</i> electronic keyboard	3	7.5
Acoustic piano <i>and</i> baby grand or grand piano	1	2.5
No Response	1	2.5

Note. The following categories, while present on the questionnaire, received no responses: Organ, and None.

Keyboard Training and Level

Items 12 and 13 allowed participants to provide information regarding the amount of background keyboard training. Nineteen respondents (47.5%) indicated “9 or more years” of total keyboard training while eight participants (20%) had “Less than one year.” Responses denoted a wide range in the amount of keyboard training after the age of 18. The results of the pilot study are included in Table 8 to contrast this difference between the two sample populations.

Table 8

Total Amount of Formal Keyboard Training and Keyboard Training since Age 18 of Pilot and Final Research Instruments

	Pilot (f)	Pilot (P)	Final (f)	Final (P)
Total Amount of Formal Keyboard Training				
Less than one year	11	17.7	8	20
1-2 years	11	17.7	2	5
3-5 years	17	27.42	6	15
6-8 years	7	11.29	5	12.5
9 or more years	16	25.81	19	47.5
Keyboard Training since Age 18				
Less than one year	20	32.26	10	25
1-2 years	9	14.52	5	12.5
3-5 years	20	32.26	8	20
6-8 years	7	11.29	8	20
9 or more years	6	9.68	9	22.5

Participants provided a self-identification of their current keyboard level in Item 14. Short descriptions of each level (operational definitions) were provided on the questionnaire. Table 9 reveals that 29 respondents (72.5%) assessed themselves at an intermediate or advanced level. In contrast, the pilot study results indicated a higher percentage of participants who defined themselves as beginners.

Table 9

Current Keyboard Level

	Total (<i>f</i>)	Total (<i>P</i>)
Beginner	4	10
Elementary	7	17.5
Intermediate	17	42.5
Advanced	12	30

Future Projections Regarding Keyboard Study

Two items allowed participants to project their future plans regarding keyboard study. Item 15 asked the adult students to estimate the length they plan to continue their lessons. Item 16 sought information concerning the lesson formats that might interest them in the future. Half of the students (50%) indicated a desire to continue lessons for “6 or more years” and 31 (77.5%) expressed a sole desire for “Private/Individual” lessons. Table 10 summarizes these data.

Table 10

Projected Length of Continuing Keyboard Lessons and Lesson Formats of Interest

	Total (f)	Total (P)
Projected Length of Continuing Keyboard Lessons		
Less than one year	2	5
1-2 years	2	5
3-5 years	2	5
6 or more years	20	50
Unsure	14	35
Lesson Formats of Interest (participants could check more than one format)		
Private/Individual	31	77.5
Duo (two students together)	0	0
Small group (3-4 students)	0	0
Large group (5 or more)	1	2.5
Combination of private and group lessons	4	10
Private/Individual <u>and</u> Duo	1	2.5
Private/Individual <u>and</u> Combination	2	5
Private/Individual Duo, Small group, <u>and</u> Combination	1	2.5

Learning Style

Item 17 asked participants to identify their dominant learning style in keyboard lessons based on the work of Houle (1961). Short descriptions of each of

the three learning styles were provided. The largest cohort, of 26 participants (65%), identified themselves as “Learning-oriented learners.” In other words, this group perceived themselves as people who enjoy learning and may even view learning as entertainment. Table 11 presents this information.

Table 11

Self-assessed Learning Style

	Total (<i>f</i>)	Total (<i>P</i>)
Activity-oriented	3	7.5
Goal-oriented	11	27.5
Learning-oriented	26	65

Skills, Qualities, and Traits of a Keyboard Teacher

Item 18 was comprised of 42 skills, qualities, and traits of teachers based on readings of related literature. Items were rated using a three-point Likert type scale (1=“Not very important;” 2=“Somewhat important;” 3=“Very important”). The most important characteristics of an instructor on this three-point scale include being organized, encouraging, kind and friendly, having high standards, seeming to enjoy teaching, having a wealth of knowledge about music, and possessing good verbal skills. The least important characteristics of an instructor include performing in public recitals, performing in informal recitals, creating an intense environment, assisting in time-management, having a set manner for teaching all students, and allowing the student to determine what should be done. Table 12

presents these data and lists the number of respondents to the particular quality, minimum and maximum values, mean (*M*), and standard deviations (*SD*) of the scores.

Table 12

Preferred Skills, Qualities, and Traits of a Keyboard Teacher

Item	Respondents (<i>n</i>)	Min.	Max	<i>M</i>	<i>SD</i>
Flexible with lesson time	38	1	3	2.00	.805
A taskmaster	38	1	3	1.63	.786
Serious	38	1	3	2.53	.687
Organized	39	1	3	2.67	.577
Flexible in lesson content	38	1	3	2.45	.602
Encouraging	40	2	3	2.90	.304
Kind	39	2	3	2.67	.478
Demonstrates pieces at my level	39	1	3	2.26	.850
Begins and ends lessons as scheduled	39	1	3	2.18	.721
Understands my personal goals regarding the keyboard	40	1	3	2.60	.672
Sets goals and objectives	39	1	3	2.51	.601
Is interested in my personal life	39	1	3	1.69	.731
Creates a comfortable environment	39	1	3	2.46	.643
Humorous	39	1	3	2.13	.695
Very hard-working	39	1	3	2.15	.709
Friendly	39	2	3	2.69	.468
Accompanies students during lessons	39	1	3	1.54	.682
Listens to student's ideas	39	1	3	2.38	.711
Has high standards in students	39	1	3	2.67	.621
Demonstrates advanced keyboard playing skills	40	1	3	2.55	.639
Demonstrates concepts instead of verbalizing them	40	1	3	2.35	.662
Performs regularly for public in formal occasions	38	1	3	1.42	.599
Performs informally—church, studio recitals, etc.	39	1	3	1.49	.601

Creates an intense environment	38	1	3	1.37	.633
Assists in time-management	39	1	3	1.44	.641
Demanding	39	1	3	1.72	.793
Has a set manner for teaching all students	39	1	2	1.15	.366
Drills passages in lesson	37	1	3	1.73	.769
Is very direct and “to the point”	39	1	3	2.28	.605
Is very focused on my musical development	39	1	3	2.49	.601
Performs regularly in informal recitals (studio, church, etc.)	39	1	3	1.46	.643
Allows students to pace the lesson	38	1	3	1.79	.664
Allows students to determine what should be done	39	1	3	1.49	.556
Understands my learning style	39	1	3	2.56	.598
Explains the reasons for learning new things	40	1	3	2.50	.679
Takes control of the learning sequence	39	1	3	2.15	.630
Seems to enjoy teaching	40	2	3	2.90	.304
Has a wealth of knowledge about music	40	2	3	2.85	.362
Knows many methods for teaching the same thing	39	1	3	2.59	.595
Has good verbal communication skills	40	1	3	2.80	.464
Is able to determine and locate extra materials	39	1	3	2.41	.715
Allows student to pursue their own interests	40	1	3	2.28	.679

Lesson Activity Preferences

The final item gathered data regarding the preferences of adult students in 10 music styles/genres and 21 lesson activities. Participants were asked to rate these items using a Likert-type scale. Columns included “Don’t like/Not important,” “Like/Somewhat important,” and “Really enjoy/Feel are important.” Since some items might not be understood, especially by beginning students, an additional column labeled “Not applicable/Do not understand” was included. Items

left blank and those in the “Not applicable/Do not understand” column were not used in determining the mean scores.

Participants of this study indicated preferences for “Classical” pieces followed by “Duets and/or ensemble music with other students.” Least preferred by this group were “New age music” and “Blues.” While nine of the participants responded to the item “Other types of music” by placing a checkmark in one of the boxes, only three listed styles/genres: “Romantic,” “Ethnic folk—Russian, Ukranian,” and “Baroque.”

Of the 21 lesson activities included in the questionnaire, the adult respondents top-rated choices were “Discussing practice strategies,” “Setting goals,” “Sight-reading,” and “Keyboard exercises/etudes.” The least favored activities were “Playing in music festivals,” “Music games,” “Playing in music competitions,” and “Harmonizing melodies (perhaps using a ‘fake’ book).” Results of this data analysis are compiled in Table 13.

Table 13

Preferences of Lesson Activities

Item	Respondents (<i>n</i>)	Min.	Max	<i>M</i>	<i>SD</i>
“Classical” pieces	40	2	4	3.78	.530
Popular styles of music	38	2	4	2.79	.811
Jazz styles	37	2	4	2.57	.603
Folk and holiday music	38	2	4	2.79	.741
New age music	35	2	4	2.37	.598
Sacred music	37	2	4	2.78	.821
Blues	32	2	4	2.50	.672
Other types of music	9	2	4	2.78	.972

Duets and/or ensemble music with teacher	38	2	4	2.63	.633
Duets and/or ensemble music with other students	35	2	4	2.91	.818
Improvising	34	2	4	2.68	.727
Sight-reading	36	2	4	3.36	.639
Transposing	33	2	4	2.79	.696
Harmonizing melodies (perhaps using a “fake” book)	30	2	4	2.50	.731
Music games	31	2	3	2.26	.445
Performing in other venues (churches, retirement centers, etc.)	34	2	4	2.41	.557
Keyboard exercises/etudes	40	2	4	3.40	.672
Scales and arpeggios	39	2	4	3.33	.701
Setting goals	39	2	4	3.51	.601
Recording my pieces to tape or CD	36	2	4	2.67	.756
Playing in informal recitals	37	2	4	3.11	.875
Discussing music theory	39	2	4	3.31	.800
Discussing practice strategies	39	2	4	3.62	.590
Playing for family and/or friends	36	2	4	3.08	.770
Discussing time-management	35	2	4	2.80	.632
Listening to and discussing music	39	2	4	3.23	.742
Sharing personal issues and thoughts	38	2	4	3.03	.788
Discussing current non-musical topics	38	2	4	2.68	.702
Playing in music festivals	33	2	4	2.21	.545
Playing in formal recitals	37	2	4	2.68	.709
Playing in music competitions	35	2	4	2.31	.676

Note. 2=Don’t like/Not important, 3=Like/Somewhat important, 4=Really enjoy/Feel are important.

Q-methodology Groupings Based on Motivation

A 64-item Q-sort was administered along with the survey to determine if groups of participants were motivated to pursue keyboard lessons for similar reasons. PQMethod 2.11 (Schmolck, 2002), a freeware program, was used for data entry and analysis of the Q-methodology research questions. This software

program has been used extensively in other Q-methodology research projects and is highly recommended by researchers specializing in Q-methodology (Brown, n.d.).

Steven Brown, Q-methodology specialist assisted the researcher in analyzing the data from the Q-sorts (see Appendix F for a brief biography). Three Q-factors were identified as a result of factor analysis. Varimax rotation, as opposed to manual rotation, of the factors was utilized since the respondents were anonymous to the researcher. Eigenvalues indicated that the total variance accounted for by these three factors was 47%. A four-factor solution, resulting in a total variance of 52%, was attempted but failed to include the subjects not accounted for in the three-factor solution. The principle of parsimony encourages using a smaller factor solution in this type of case. Table 14 presents the eigenvalues, percent of explained variance, and cumulative percent of explained variance.

Table 14

Percentage of Total and Common Variance Contributed by Each Factor after Varimax Rotation

Variance	Factor A	Factor B	Factor C
Eigenvalue	12.08	4.19	2.41
Explained Variance	20%	16%	10%
Cumulative Variance	20%	36%	46%

Factor loadings indicate the degree to which a participant associates with each factor. The following factor matrix table (Table 15) identifies each of the 40

participants by their numeric code and provides a factor loading for each of the three factors. An “X” is placed by a particular subject’s loading score if he/she identifies significantly with that factor.

Table 15

Factor Matrix

Q-sort subject	Factor A Loading	Factor B Loading	Factor C Loading
#1	0.3895	0.0900	0.5895X
#2	-0.1311	0.3180	-0.4627X
#3	0.0559	0.3630	0.6939X
#4	0.3172X	0.0441	0.1386
#5	-0.1189	0.5229X	0.2691
#6	0.7980X	0.1596	0.1774
#7	0.6978X	-0.0094	-0.1107
#8	0.7049X	0.0484	0.2932
#9	0.3270	0.4701X	0.2577
#10	0.7065X	0.2855	0.0942
#11	0.6706X	-0.2398	0.2669
#12	0.4281	0.6378X	0.3396
#13	0.6660X	0.2239	0.1983
#14	0.2544	0.0672	0.6273X
#15	0.3919	0.5282X	0.3096
#16	0.4330	0.3364	0.5909X
#17	0.5361X	0.2623	-0.0419
#18	0.6403X	0.1496	0.2864
#19	0.3997	0.2469	0.3332
#20	-0.0857	0.2844	0.5998X
#21	0.6831X	0.2452	0.3598
#22	0.1594	0.6300X	0.3605
#23	0.2083	0.2620	0.3121
#24	0.0697	0.7443X	0.1115
#25	0.4084	0.7203X	0.0192
#26	0.8025X	0.3251	0.0449
#27	0.6986X	0.0403	0.1647
#28	0.3316	-0.1611	0.3789X
#29	0.0720	0.1847	0.0768
#30	0.1050	0.6336X	-0.2499
#31	0.0094	0.7137X	0.1285
#32	0.3492	0.4279	0.3803
#33	0.7444X	0.1127	0.1575
#34	0.1095	0.0892	0.5814X
#35	-0.0509	0.0375	-0.0799
#36	-0.0816	0.6096X	-0.1040
#37	0.2053	0.7336X	0.0260
#38	0.1123	0.6611X	-0.0500
#39	0.2679	0.5856X	0.1155

#40	0.5508X	0.1243	0.1192
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Note. An “X” indicates that the subject identifies significantly with that factor

The relationships between the three factors indicate significant correlations. Table 16 shows these relationships as computed with Pearson product-moment correlation coefficients.

Table 16

Relationships Between Factor Types using Pearson Product-moment Correlation

	Factor A (<i>r</i>)	Factor B (<i>r</i>)	Factor C (<i>r</i>)
Factor A	1.000		
Factor B	0.4442	1.000	
Factor C	0.5047	0.4145	1.000

Three adult piano student types were established based on the factor loadings using the three factor solution. Five participants (subjects 19, 23, 29, 32, and 36), as can be seen in Table 17, did not correlate significantly to any of the three factors (12.5%). These participants appear to maintain attitudes that do not identify significantly with any of the three resultant factors. The distribution of the remaining 35 subjects (87.5%) can be seen in Table 17.

Table 17

Distribution of Subjects by Factor

	<i>n</i> (Total <i>N</i> =40)	Percentage
Factor A	14	35%
Factor B	13	32.5%
Factor C	8	20%
No discernable factor	5	12.5%

Normalized *z*-scores for each of the 64 statements used in the Q-sort allowed the perspectives of each factor group to be related to the mean scores for the total sample. A positive factor loading implied that a “pure” respondent of that factor group would have rated that item above the mean score for the total sample. The following three tables (Tables 17-20) list the significant distinguishing statements that identify each Q-factor. Identical statements often appear on more than one factor due to the fact that each group may have identified with a particular statement in a distinct way (positive or negative). The “Rank” column identifies where a “pure” respondent of a particular factor would have placed that statement on the distribution matrix (-5 through +5).

Factor A participants enjoyed the music they were playing and the idea that they were mastering an instrument. They also showed a desire to make technical progress and achieve stronger performance skills. Statements not reflecting Factor A participants included playing songs for their families (including holidays),

needing a distraction in their lives, or fulfilling a longtime desire to play the instrument. This information is compiled in Table 18.

Table 18

Significant Statements Identifying Q-Profile A with Corresponding Normalized Z-scores

Statement	<u>Factor A</u>		<u>Factor B</u>		<u>Factor C</u>	
	Rank	Score	Rank	Score	Rank	Score
I enjoy the pieces I play and mastery of the instrument	4	1.80*	2	0.78	2	0.96
Desire to make technical progress	3	1.48*	0	0.12	2	0.80
Desire to be a better performer	3	1.47*	-2	-0.61	-2	-0.82
Express emotional feelings through music	2	1.10*	0	0.16	1	0.40
Desire to deepen understanding of music	2	1.05	0	0.18	1	0.55
My love for keyboard music	2	1.05*	-1	-0.48	0	-0.24
I never seem to be satisfied with my level of playing. I'm always interested in learning harder pieces.	2	0.84	-2	-0.84	0	0.30
Piano is something I can play forever-no matter what my age	2	0.77	1	0.38	3	1.36
I am very musical	1	0.76*	0	0.17	-2	-1.03
Perserverance-have been doing for a long time and don't want to lose what I have accomplished	1	0.62*	-2	-1.12	-2	-1.02
Develop a talent	1	0.52	0	0.11	0	-0.01
Love different types of literature (perhaps things like lute, 19th, and early 20th-century music)	1	0.38*	-1	-0.53	-1	-0.75
Teacher-knows how to deal with adults	1	0.36	0	-0.21	0	-0.12
Perhaps play for others	1	0.30	0	-0.19	-1	-0.65
Keep mentally sharp, use both sides of my brain	1	0.08*	2	0.98	4	1.68

Relaxation	0	0.05*	1	0.70	3	1.51
Want a life-long pursuit for the second half of my life	0	-0.03	-1	-0.44	-1	-0.47
Develop my artistic side, and balance my life which is spent mostly on other pursuits	0	-0.06*	1	0.54	2	1.12
Learn something new	0	-0.08*	3	1.49	1	0.53
I want to accompany other family members (or friends)	0	-0.11	-1	-0.54	-2	-1.01
Meet people of similar interests	0	-0.15*	-2	-1.08	-3	-1.27
Enjoy playing songs	0	-0.29*	1	0.26	1	0.54
Having and believing in dreams coming true	-1	-0.34*	0	0.16	-3	-1.38
Nice activity to share with friends and/or other family members	-1	-0.34	0	0.15	-3	-1.19
Increase or maintain eye-hand coordination	-1	-0.55*	1	0.20	1	0.58
My family is very musical	-1	-0.56*	-2	-1.17	-3	-1.32
Always wanted to play the piano	-2	-0.69*	4	1.71	0	0.22
Always wanted to learn to play the piano	-2	-0.74*	5	2.04	0	0.00
Missed music lessons	-2	-0.74*	-3	-1.30	0	0.24
I regret stopping	-2	-0.99	-3	-1.38	1	0.30
I want to play songs for my family—especially for the holidays	-3	-1.10*	-1	-0.26	-1	-0.35
I needed a distraction in my life	-3	-1.26*	-5	-2.27	-1	-0.46
Because I always wanted to play piano but I never had the opportunity	-4	-1.86*	2	1.28	-2	-1.13

Note. All statements listed are distinguished at $p < .05$. An asterisk (*) indicates significance at $p < .01$. “Rank” indicates where a “pure” factor respondent would have placed the statement in the distribution matrix (-5 through +5).

Statements which Factor B participants identified most with included a lifelong desire in learning to play the piano and starting something new. Based on

the lowest-rated statements most members of this group probably did not have lessons before the age of 18. They also did not feel they were taking lessons to distract them from other areas of their lives. Table 19 provides these statements with the corresponding data.

Table 19

Significant Statements Identifying Q-Profile B with Corresponding Normalized Z-scores

Statement	<u>Factor A</u>		<u>Factor B</u>		<u>Factor C</u>	
	Rank	Score	Rank	Score	Rank	Score
Always wanted to learn to play the piano	-2	-0.74	5	2.04*	0	0.00
Always wanted to	-1	-0.64	4	1.92*	-1	-0.50
Always wanted to play the piano	-2	-0.69	4	1.71*	0	0.22
Learn something new	0	-0.08	3	1.49*	1	0.53
Because I always wanted to play piano but I never had the opportunity	-4	-1.86	2	1.28*	-2	-1.13
Keep mentally sharp, use both sides of my brain	1	0.08	2	0.98*	4	1.68
Realizing a dream	0	0.01	2	0.89*	0	0.10
I always dreamt I would play piano one day	-2	-0.95	2	0.75*	-3	-1.37
Relaxation	0	0.05	1	0.70*	3	1.51
Thought this would be fun experience	-1	-0.44	1	0.67*	-1	-0.49
Develop my artistic side, and balance my life which is spent mostly on other pursuits	0	-0.06	1	0.54*	2	1.12
I think I'm getting better-there is a feeling of "accomplishment"	2	1.33	1	0.46*	4	1.55
Piano is something I can play forever— no matter what my age	2	0.77	1	0.38	3	1.36
Improve technique	2	1.35	1	0.36*	3	1.32

I am very musical	1	0.76	0	0.17*	-2	-1.03
Having and believing in dreams coming true	-1	-0.34	0	0.16*	-3	-1.38
Nice activity to share with friends and/or other family members	-1	-0.34	0	0.15	-3	-1.19
Desire to make technical progress	3	1.48	0	0.12*	2	0.80
Perhaps play for others	1	0.30	0	-0.19	-1	-0.65
I want to accompany other family members (or friends)	0	-0.11	-1	-0.54	-2	-1.01
I regret never learning an instrument	-4	-1.86	-1	-0.55*	-4	-1.71
I began to play when another family member started lessons	-3	-1.66	-2	-0.82*	-4	-1.44
I never seem to be satisfied with my level of playing. I'm always interested in learning harder pieces.	2	0.84	-2	-0.84*	0	0.30
I missed piano lessons too much, it is most important	-2	-0.79	-3	-1.20	-1	-0.57
Missed music lessons	-2	-0.74	-3	-1.30*	0	0.24
I regret stopping	-2	-0.99	-3	-1.38	1	0.30
The need to complete what I began years ago	-1	-0.68	-4	-1.78*	-2	-1.05
I needed a distraction in my life	-3	-1.26	-5	-2.27*	-1	-0.46

Note. All statements listed are distinguished at $p < .05$. An asterisk (*) indicates significance at $p < .01$. "Rank" indicates where a "pure" factor respondent would have placed the statement in the distribution matrix (-5 through +5).

The statements strongly identified with Factor C included the belief that music was a healthy activity for the mind. Factor C participants also indicated a love for music, that they missed music lessons, and wanted to continue this lifelong pursuit. They did not feel a desire to share their music with friends or family

members. Statements strongly identified with Factor C are included in Table 20.

Table 20

Significant Statements Identifying Q-Profile C with Corresponding Normalized Z-scores

Statement	<u>Factor A</u>		<u>Factor B</u>		<u>Factor C</u>	
	Rank	Score	Rank	Score	Rank	Score
Keep mentally sharp, use both sides of my brain	1	0.08	2	0.98	4	1.68*
Love of music-quit as a child-realize now what it meant to me	-3	-1.48	-3	-1.26	3	1.54*
Relaxation	0	0.05	1	0.70	3	1.51*
Piano is something I can play forever-no matter what my age	2	0.77	1	0.38	3	1.36*
Pursuing a hobby which brings inner piece and joy	1	0.13	1	0.28	2	1.21*
Stopped playing in my teens	-3	-1.55	-3	-1.75	2	1.19*
Develop my artistic side, and balance my life which is spent mostly on other pursuits	0	-0.06	1	0.54	2	1.12*
Desire to make technical progress	3	1.48	0	0.12	2	0.80*
I love the sound of the piano, the kinds of pieces composed for the piano: melody and harmony	3	1.53	3	1.30	2	0.68*
Learn something new	0	-0.08	3	1.49	1	0.53*
Creative expression	2	0.93	2	0.95	1	0.46
Desire for musical talent	0	-0.32	0	-0.11	1	0.38
I miss playing-I have good memories	-2	-0.71	-2	-1.04	1	0.36*
I regret stopping	-2	-0.99	-3	-1.38	1	0.30*
I never seem to be satisfied with my level of playing. I'm always interested in learning harder pieces.	2	0.84	-2	-0.84	0	0.30

Missed music lessons	-2	-0.74	-3	-1.30	0	0.24*
Always wanted to play the piano	-2	-0.69	4	1.71	0	0.22*
Always wanted to learn to play the piano	-2	-0.74	5	2.04	0	0.00*
Was looking for an interest I could get excited about	-2	-1.00	-2	-0.75	0	-0.07*
I needed a distraction in my life	-3	-1.26	-5	-2.27	-1	-0.46*
Perhaps play for others	1	0.30	0	-0.19	-1	-0.65
Music and its art form	1	0.56	1	0.34	-2	-0.84*
I want to accompany other family members (or friends)	0	-0.11	-1	-0.54	-2	-1.01
I am very musical	1	0.76	0	0.17	-2	-1.03*
Because I always wanted to play piano but I never had the opportunity	-4	-1.86	2	1.28	-2	-1.13*
Encourage others to study music	-1	-0.39	-1	-0.60	-2	-1.17
Nice activity to share with friends and/or other family members	-1	-0.34	0	0.15	-3	-1.19*
Having and believing in dreams coming true	-1	-0.34	0	0.16	-3	-1.38*

Note. All statements listed are distinguished at $p < .05$. An asterisk (*) indicates significance at $p < .01$. "Rank" indicates where a "pure" factor respondent would have placed the statement in the distribution matrix (-5 through +5).

Out of the 64 statements, 10 were determined to be consensus items, meaning that they did not vary more than one standard deviation between the three factors. Each of these statements was considered non-significant at $p < .01$, and four were also non-significant at $p < .05$ (identified by an asterisk).

Table 21

Consensus Statements of the Q-sort

Statement	<u>Factor A</u>		<u>Factor B</u>		<u>Factor C</u>	
	Rank	Score	Rank	Score	Rank	Score
Creative expression	2	0.93	2	0.95	1	0.46
Develop a talent	1	0.52	0	0.11	0	-0.01
Enjoys learning	3	1.43	2	1.05	2	1.29
Feeds by creative instincts	1	0.39	2	0.76	0	0.23
*Healing—spiritually and physically	0	-0.13	-1	-0.28	0	-0.08
*I enjoy music	3	1.42	3	1.46	2	1.07
*Personal enjoyment and fulfillment	4	1.92	3	1.65	5	2.03
*Pressure. A promise from a family member to start again	-5	-2.21	-4	-2.24	-5	-2.56
To prevent age-related problems (in mind and/or body)	-1	-0.53	-1	-0.22	0	-0.02
Want a life-long pursuit for the second half of my life	0	-0.03	-1	-0.44	-1	-0.47

Correlations between the Survey and Factors

Correlations were calculated in order to further explore the relationships between the three Q-factors (based on motivations) and the questionnaire. SPSS for Windows 11.0.1 was again used in seeking these correlations. Eight items from the survey correlated significantly with the Q-factors (at $p < 0.05$), with one item also significant at the $p < 0.01$ level (bivariate 2-tailed correlation).

Table 22

Significant Correlations Between Resultant Q-factors and Selected Survey Variables

Statement/item	Pearson (<i>r</i>)	Significance
Age category	-.346	.029
Preference for an instructor who demonstrated, rather than verbalized, concepts	.477*	.002
Preference for “Classical” pieces	.324	.042
Preference for Popular styles of music	.386	.014
Preference for Folk and Holiday styles of music	.351	.026
Preference for performing in informal recitals	-.341	.031
Preference for sharing personal issues and thoughts during the lesson	.317	.047
Preference for discussing current non-musical topics during the lesson	.380	.016

Note. All items/statements significant at $p < 0.05$. An asterisk (*) indicates significance at $p < 0.01$.

A stepwise discriminant analysis was conducted to determine a cluster of variables which might “predict membership in categorical dependent variables” (Ary, Jacobs, & Razavieh, 1996, p. 566). This analysis resulted in 10 variables that, together, predicted each of the three Q-factors accurately. Table 22 lists each of the 10 items or statements along with the corresponding Wilks’ Lambda (Λ), degree of freedom (df), number of participants (n), Exact F , and probability (p).

Table 23

Summary of Stepwise Discriminant Analysis Results

Statement/item	Λ	df	n	F	p
Total amount of formal keyboard training	.375	1	35	26.65	.000
Preferences for an instructor who is flexible with lesson time	.264	2	35	14.64	.000
Preference for an instructor who is friendly	.146	3	35	16.18	.000
Total amount of keyboard training since age 18	.095	4	35	16.32	.000
Preference for an instructor with good verbal communication skills	.071	5	35	15.48	.000
Preference for music games during the lesson	.051	6	35	15.41	.000
Preference for an instructor who demonstrates concepts rather than verbalizing them	.033	7	35	16.78	.000
Preference for duets and/or ensemble music with other students	.024	8	35	17.12	.000
Preference for an instructor who takes control of the learning sequence	.017	9	35	18.05	.000
Preference for an instructor who seems to enjoy teaching	.012	10	35	18.55	.000

Casewise statistics indicated that this combination of variables would have predicted each of the three Q-factors with complete accuracy (100%).

Case Summaries for Individual Discriminant Variables

The final analytical procedure provided comparison data of the three factors with each of the ten discriminant factors determined above. Tables for each discriminant variable allow the reader to observe differences between each of the three motivational Q-factors.

In interpreting the following tables, each factor type is listed (A, B, or C). Responses left blank were not used in the resulting descriptive statistics (i.e., the number of factor responses may change from table to table). The Total *N* indicates the number of total respondents to that particular item. The Q-factor results indicated that five of the forty participants did not classify into any of the three resultant factors.

Table 24 provides the data analysis results indicating that Factor A participants had the most total formal keyboard training, followed by Factor C. Factor B participants had the least formal keyboard training with mean scores far below the total sample population.

Table 24

Comparison of Factor Responses for the Total Amount of Keyboard Training

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	4	5	4.86	.097
B	13	1	5	2.23	.378
C	8	3	5	4.25	.313
Total <i>N</i>	40	1	5	3.62	.252

Note. 1="Less than a year", 2="1-2 years", 3="3-5 years", 4="6-8 years", 5="9 or more years."

Discriminant analysis indicated that the participants' preference for a keyboard instructor who is flexible with the lesson time was the second most important distinguishing trait among the three profiles. Factor C participants were unanimous in their desire for an instructor who could adjust lesson times while Factor B participants did not rate this trait so highly. Table 25 contains these data.

Table 25

Comparison of Factor Responses for Adult Keyboard Students' Preferences for a Teacher who is Flexible with Lesson Time

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	2	3	2.64	.133
B	12	2	3	2.25	.131
C	7	3	3	3.00	.000
Total <i>N</i>	38	1	3	2.45	.098

Note. 0=Participant did not respond to the item, 1="Not very important," 2="Somewhat important," 3="Very important"

While all of the participants desired a keyboard instructor who was friendly, it was least important for Factor A students.

Table 26

Comparison of Factor Responses for Adult Keyboard Students' Preferences Regarding the Friendliness of a Keyboard Teacher

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	2	3	2.50	.139
B	13	2	3	2.92	.077
C	7	3	3	3.00	.000
Total <i>N</i>	39	2	3	2.69	.075

Note. 0=Participant did not respond to the item, 1="Not very important," 2="Somewhat important," 3="Very important"

Factor A participants indicated having the most formal keyboard lessons before the age of 18. They typically had more than six years whereas Factor B participants generally had less than 3 years. Table 27 contains this information.

Table 27

Comparison of Factor Responses for the Amount of Keyboard Training Since Age 18

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	3	5	4.29	.194
B	13	1	5	2.23	.378
C	8	1	5	2.63	.565
Total <i>N</i>	40	1	5	3.03	.239

Note. 1="Less than a year", 2="1-2 years", 3="3-5 years", 4="6-8 years", 5="9 or more years"

The verbal skills of a keyboard teacher were most important to Factor C participants. While this trait was certainly important to each student, the mean scores for Factor A participants were below the mean scores for the total sample population. Table 28 displays these data.

Table 28

Comparison of Factor Responses for Adult Keyboard Students' Preferences for a Teacher with Good Verbal Skills

Fator	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	1	3	2.71	.163
B	13	2	3	2.85	.104
C	8	2	3	2.87	.125
Total <i>N</i>	40	1	3	2.80	.073

Note. 0=Participant did not respond to the item, 1="Not very important," 2="Somewhat important," 3="Very important"

Table 29 shows a comparison of the three factors in their preference for playing music games during their keyboard lessons. Factor A participants rated this activity lower than the mean scores for the total sample population. Factor B participants rated this trait highest of the three factors.

Table 29

Comparison of Factor Responses for Adult Keyboard Students' Preferences for Playing Music Games During the Lesson

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	11	2	4	2.18	.122
B	10	2	4	2.40	.163
C	5	2	4	2.20	.200
Total <i>N</i>	31	2	4	2.26	.080

Note. 0=Participant did not respond to item, 1="Not applicable/Do not understand," 2="Don't like," 3="Like," 4="Really enjoy"

Table 30 indicates that Factor A participants had the lowest preference for keyboard teachers who demonstrated concepts instead of verbalizing them. Factors B and C rated this teacher trait above the mean scores for the total respondents.

Table 30

Comparison of Factor Responses for Adult Keyboard Students' Preferences for Having a Teacher who Demonstrates Rather than Verbalizes Concepts

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	1	3	2.00	.182
B	13	1	3	2.54	.183
C	8	2	3	2.63	.183
Total <i>N</i>	40	1	3	2.35	.105

Note. 0=Participant did not respond to the item, 1="Not very important," 2="Somewhat important," 3="Very important"

Table 31

Comparison of Factor Responses for Adult Keyboard Students' Preferences for Playing Duets and Ensemble Music with Other Students

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	13	2	4	3.23	.231
B	12	2	3	2.58	.149
C	6	2	4	2.83	.401
Total <i>N</i>	35	2	4	2.91	.138

Note. 0=Participant did not respond to item, 1="Not applicable/Do not understand," 2="Don't like," 3="Like," 4="Really enjoy"

When asked about their preferences for a keyboard teacher who takes control of the learning sequence, no respondents indicated that it was "not very important." However, Factor C participants did rate it the lowest. Table 32 contains this data.

Table 32

Comparison of Factor Responses for Adult Keyboard Students' Preferences for Having a Teacher who Takes Control of the Learning Sequence

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	2	3	2.14	.206
B	13	2	3	2.15	.154
C	7	2	3	2.00	.218
Total <i>N</i>	39	2	3	2.15	.101

Note. 0=Participant did not respond to the item, 1="Not very important," 2="Somewhat important," 3="Very important"

The final discriminant variable for predicting the factor types was the respondents preferences for a keyboard teacher who seems to enjoy teaching. Factor B participants unanimously indicated this to be very important. These data can be seen in Table 33.

Table 33

Comparison of Factor Responses for Adult Keyboard Students' Preferences for a Teacher who Seems to Enjoy Teaching

Factor	<i>n</i>	Minimum	Maximum	Mean	Std. Error of Mean
A	14	2	3	2.86	.097
B	13	3	3	3.00	.000
C	8	2	3	2.87	.125
Total <i>N</i>	40	2	3	2.90	.048

Note. 0=Participant did not respond to the item, 1="Not very important," 2="Somewhat important," 3="Very important"

Summary

Descriptive data attained from the questionnaire indicated that career-aged adult keyboard students do not share the same backgrounds, attitudes, preferences, and demographics. Q-methodology revealed that there are at least three distinct groups of adult keyboard students based upon their motivations. This methodology revealed both positive and negative associations with motivational statements for each of the three groups. Correlational procedures and stepwise discriminant analysis uncovered further relationships between the three Q-factors and the questionnaire. Casewise analysis provided descriptive statistics allowing one to interpret the nature of the relationships between the ten discriminant variables and the factor types. The following ten variables, especially when combined, accurately predict the three motivational Q-factors:

1. The total amount of formal keyboard training,
2. The preference for a keyboard teacher who is flexible with the lesson time,
3. The preference for a keyboard teacher who is friendly,
4. The amount of formal keyboard training since the age of 18,
5. The preference for a teacher with good verbal communication skills,
6. The preference for playing music games during the lessons,
7. The preference for a keyboard instructor who demonstrates concepts rather than verbalizing them,
8. The preference for playing duets and ensembles with other students,
9. The preference for a keyboard instructor who will control the learning sequence, and
10. The preference for a keyboard teacher who seems to enjoy teaching.

The following chapter will review the procedures and findings of this study.

A discussion of these results will provide possible interpretations of the data.

Conclusions from this study will be formulated and compared to other theories, observations, and studies. The implications for further research on career-aged adult keyboard students and related areas conclude the chapter.

CHAPTER FIVE

CONCLUSIONS

The purpose of this study was to determine profiles for career-aged adult keyboard students (30-55 years). These profiles would be constructed based on typical profiles ascertained from two methodologies: a Q-sort to determine motivational profiles; and a questionnaire to probe their perspectives, attitudes, and opinions regarding teacher qualities and traits, preferred keyboard activities, and demographic variables.

The format of this chapter includes the following sections: (a) summary of the methods and procedures, (b) summary of the findings, (c) discussion, (d) conclusions, (e) implications of the study, and (f) recommendations for further study.

Summary of Methods and Procedures

Career-aged adult students were defined as those between 30 and 55 years who were enrolled in keyboard lessons for their own enjoyment, fulfillment, or interest. This study did not include adult students who were enrolled in formal keyboard lessons for professional or career development.

Participants were sought from member schools of the National Guild of Community Schools of the Arts (NGCSA). Community music schools were a good source for the sample since adult students often seek out these institutions because of the professional atmosphere and diversity of programs they offer.

A researcher-developed survey gathered demographical and non-cognitive traits from the sample population (Appendix E). Participants were asked to check (✓) boxes for 17 multiple-choice items. These items pertained to the following areas:

1. Demographics (age, sex, career, education level, number of people in household),
2. Format of current keyboard lessons (private, partner, group) and formats that interest them in the future,
3. Current average amount of practice each week,
4. General type of keyboard instrument at residence (if any),
5. Amount of keyboard training prior to their current lessons,
6. A self-assessment on the technical/musical level they perceive themselves at the keyboard (a short description of each type was included), and
7. A self-determination of their dominant learning type based on the typology of Houle (1961): goal-oriented, activity-oriented, or learning-oriented (short descriptions of each were included).

Subjects were additionally asked to check (✓) boxes indicating their attitudes toward:

1. Skills, traits, and qualities of an effective keyboard instructor, and
2. Keyboard lesson activities (repertoire choices, technique, memorization, theory, etc., along with non-musical activities).

Five colleagues and advisors assisted the researcher in evaluating the questionnaire and providing feedback. Evaluators were asked to critique each question for clarity, format, and relevance to the present study.

In addition, a pilot-study of the survey was administered to 62 adult keyboard students at 12 community music schools throughout the United States. Suggestions and errors in the questionnaire were noted by the researcher and alterations were made accordingly.

The second part of this research project involved Q-methodology. The utilization of Q-methodology requires that a Q-sample be developed near the beginning of the research project. In constructing the Q-sort (a combination of the statements and the distribution matrix) the following steps were taken: (a) generating stimuli statements (the *concourse*), (b) identifying hypothetical thought-groupings (*factors*), (c) reduction of the number of statements into the *Q-sample*, (d) formatting the statements into a Q-sort, (e) verifying the factors used within the Q-sort statements through pilot testing, and (f) revising the Q-sort. This particular study used Q-methodology to determine categories for career-aged adult keyboard students based on the reasons they were enrolled in formal keyboard lessons.

The pilot-survey (developed and administered as Phase 1 of the study) included an open-ended item asking participants to provide five statements as to why they chose to pursue keyboard study at this point in their lives. According to the categories posed from other studies, the 266 responses (Appendix A) received from Phase I of this study were compared. The categories designated by Farrell

(1973), Stebbins (1979, 1992a, 1992b), Verduin and McEwen (1984), Hinkle (1988) or Tough (1968) did not seem to reflect adequately the views acquired in the initial phase of this research.

The statements generated from this question were used to establish new hypothetical categories (*Q-factors* or theoretical constructs). The researcher compiled these statements (termed the *concourse*) and determined hypothetical factor constructs.

In analyzing the statements, nine Q-factors were hypothesized:

1. Keep it or Complete it,
2. Dream,
3. Expression/Creation/Talent/Artist,
4. Total Well-being,
5. Good Times,
6. Music as a Subject,
7. Playing/Practicing/Sharing/Performing,
8. Relationship with Others, and
9. Situational Elements.

Following reduction of the statements, minor rewording, and elimination of the ninth category (since these motivations could be construed as secondary), 64 statements remained. Eight statements from each of the remaining eight categories became the *Q-sample*.

The 64 statements were printed on business cards, in alphabetical order, with a number indicating the response code. The numbering was based on the alphabetical order of the statements, thus allowing the coding to be random. Validation of the factors was achieved by having five colleagues sort the cards according to the eight categories defined above.

A quasi-normal *distribution matrix* with 64 boxes was created for recording the participants' subjective rankings of the statements with 11 columns and 12 rows in the neutral area.

At this point, a pilot study of the Q-sort was administered (Phase 2 of this research) for two main purposes. First, it allowed participants to comment on statements that were not clear or required modification. Second, test-retest reliability could be ascertained on the Q-sort by having some participants perform it twice. Twenty completed Q-sorts allowed for these goals to be met. Three participants were asked to perform the Q-sort twice to test the instrument for reliability. Results of the two pilot studies informed the researcher of necessary revisions prior to the final phase of data collection, which included both the survey and a Q-sort.

A *Q-set* (term used in Q-methodology to designate the number of participants) of 31 respondents was sought for the third and final phase of this study. The sample population consisted of adult keyboard students from member schools of the National Guild of Community Schools of the Arts (NGCSA). At least one community music school, from each of the seven geographical regions in

the United States as determined by the Music Teachers National Association, was contacted to be included in this research project. Permission was not granted by any of the schools from the Northwest or South Central regions of the United States although community music schools from those areas were used in the pilot survey for this project, and thus informed the research instrument design.

Directors and administrators of community music schools were contacted to secure preliminary permission to allow their instructors and students to participate in this study (Appendix B). This letter also requested that the director/administrator list the names of the keyboard teachers at their particular institution who might be instructing adult keyboard students. Many of these directors/administrators agreed to oversee the study at their school.

A letter was sent to each of the keyboard instructors listed by the director/administrator requesting his/her assistance (Appendix C). Participating instructors from the two pilot studies (survey and Q-sort) of this research project were not contacted. The instructors were asked to provide the number of adult keyboard students *whom they perceived* to be between 25 and 60 years so that a sufficient number of research packets could later be sent. The teachers' participation and support of this research project was invaluable as they introduced and provided the research packets to the participants.

A total of 106 research packets were sent out. Included in each package was an administration form containing a prepared statement to read to potential participants (Appendix D) and a packet for each adult student whom they had

indicated. Each participant packet consisted of a Cover Letter/Information Form (Appendix E), the revised survey and Q-sort (Appendix F), and an envelope for returning the completed research instruments directly to the researcher (addressed and stamped).

Data analysis began when a total of 40 completed packets were returned to the researcher. The survey data was entered into SPSS (Statistical Package for the Social Sciences) while the Q-sort data was entered into PQMethod Version 2.11 (Schmolck, 2002).

Summary of Findings

The questionnaire provided descriptive data that could be used alone and in conjunction with the results of the Q-sort analysis. The general participant of this research was female (72.5%), 51-55 years of age (50%), minimally had a 4-year college/university degree (85%), and was employed full-time (45%). Only 29% of the respondents were in age brackets from 30-45. One fifth of the respondents were already retired even though they were 55 years of age or younger. Over half of the participants (64%) lived in a residence alone or with one other person and were the only person in the residence currently taking formal music lessons (70%). Only four of the 40 respondents were involved in any type of group lessons (4%) while the remaining participants were enrolled in private lessons of varying lengths. There was a wide range in the average number of hours practiced by the sample of career-aged adult keyboard students: Nearly one quarter (22.5%) practiced 1-2 hours each week while a slightly larger group practiced more than 6

hours on average weekly (25%). One-tenth (10%) owned more than one type of keyboard, 60% owned an acoustic piano, and 27.5% owned a baby grand or grand piano. Almost half of the participants had nine or more years of formal keyboard training with 42.5% having six or more years before the age of 18. 72.5% of the sample identified themselves as either Intermediate or Advanced and 50% planned on continuing keyboard lessons for 6 or more years. Incidentally, 77.5% preferred private lessons to any type of group lesson situation.

Results of the Q-sort indicated at least three distinct factors (groupings) of career-aged adult keyboard students based on the participants ranking of the 64 motivational statements. Discriminant analysis, correlations, and casewise summaries between the three resultant Q-factors and the questionnaire provided additional data regarding each of the three groups. Throughout the remainder of this chapter, the term *profiles* will replace *factors* when referring to the *combination* of variables that indicate groups. The following three profiles emerged from the data:

1. Profile A—Serious Amateur

Thirty-five percent of the total participants were included in this profile, making it the largest cohort. The strongest motivations for this group stemmed from the pieces they played and acquiring mastery and technical skill. This was the only group who desired to increase public performance skills. They were not motivated by holiday music, popular styles, or other pieces that might appeal to their family and friends. The

Serious Amateurs tended to be the oldest and most experienced of the participants. Not surprisingly, they also had the most formal music study before the age of 18. Of the three profiles, the friendliness and verbal skills of the instructor were less important. They also had the least interest in playing music games during the lesson. An instructor who seemed to enjoy teaching was rated lower than the other two groups. These students were less attracted to instructors who demonstrated (rather than verbalized) concepts than the other two profiles. In contrast to the other profiles, playing duets and ensembles with other students was of most importance. Practicing and playing a keyboard instrument were not viewed as a distraction or escape from other issues. Lastly, the flexibility of the instructor regarding lesson times was more important than with the other profiles.

2. Profile B—Late Bloomer

The Late Bloomer, accounting for 32.5% of the total participants, expressed a longtime desire to learn to play the piano. Like the Serious Amateur, they did not perceive their music lessons as a distraction from other elements in their lives. Not surprisingly, they had the lowest amount of total music training (often 1-2 years) and little or no training before the age of 18. Important traits of an instructor to Late Bloomers include a teacher who takes control of the learning sequence and someone who seems to enjoy teaching. The verbal skills of an

instructor were rated higher than the total mean. In comparison to the other two profiles they rated the flexibility of an instructor with lesson times to be less important. These students rated their preference for playing duets and ensembles with other students lowest of the three profiles.

3. Profile C—Amicable Amateur

This was the smallest group, accounting for 20% of the total participants. These students were keenly aware of the potential health benefits of music training: They believed their keyboard training would help keep them mentally sharp and understood it to be a source of relaxation that they could continue throughout their lives. They were not very interested in sharing their music with family and friends, and were not taking lessons to fulfill some type of dream. More important than the other two profiles, these students desired a teacher who was friendly and flexible with the lesson time. They also indicated the strongest preference for a teacher who demonstrates, rather than verbalizes, concepts. An instructor who takes control of the learning sequence was rated lowest of the three profiles by the Amicable Amateurs.

Discussion

This section of the study will begin with a comparison between the hypothesized groupings of career-ages adult keyboard students and the resultant

three groupings that emerged. It will continue by comparing the results of this study with other theories and conclusions from other research regarding recreational learning, adult music study, and adult keyboard study.

A comparison of the eight categories, based on the initial statements acquired in the first phase, with the three resulting profiles reveals some similarities and discrepancies. The Serious Amateur profile contains many similar traits to the seventh hypothesized group “Playing/Practicing/Sharing/Performing.” Emphasis on performing, making technical progress, and achieving a level of mastery were important motivations for both groups. The Late Bloomers believed in the health benefits of music study as did the hypothesized group “Total Well-Being.” The main difference between the two groups was that the emergent profile did not view their music lessons as a distraction from life. Lastly, Late Bloomers shared traits with the hypothesized group “Living the Dream.” Both groups identified significantly with statements indicating they had little or no prior music training.

Further research might indicate that the remaining five hypothesized groups are subcategories of the three profiles. The first hypothesized group (“Keep it or Complete it”) might be a subcategory of the category the Serious Amateur group since both profiles had considerable formal music training in their backgrounds. The third (“Expression/Creation/Talent/Artist”), fifth (“Good Times”), and sixth (“Music as a Subject”) hypothesized groups might become subcategories in any of the three resultant groups. Statements identified with the eighth hypothesized group (“Relationship with Others”) received few high rankings in the Q-sort and

were thus not an important aspect of any of the three profiles. This may indicate that the social aspects of keyboard lessons are not a primary motivation. Table 34 illustrates these possible subcategories:

Table 34

Current Profiles and Possible Subcategories

Profile	Possible Subcategories
The Serious Amateur	Keep it or Complete it
	Expression/Creation/Talent/Artist
	Good Times
	Music as a Subject
The Amicable Amateur	Total Well-being
	Expression/Creation/Talent/Artist
	Good Times
	Music as a Subject
The Late Bloomer	Living the Dream
	Expression/Creation/Talent/Artist
	Good Times
	Music as a Subject

One of the interesting results regarding this study revolves around how participants identified themselves according to Houle's (1961) three categories of adult learners: goal, activity, and learning oriented. Whereas many piano

pedagogues and educators have proposed that adults tend to be goal-oriented in their learning (Brown, 1989; Johnson, 1996; Myers, 1992; Orlofsky & Smith, 1997), 65% of this sample identified themselves as learning-oriented with only 27.5% identifying themselves as goal-oriented. Interestingly, Houle's motivational typologies had low correlations with the three resultant Q-methodology motivational profiles. This could be interpreted in a variety of ways. First, the participants self-assessed themselves regarding this characteristic. They may not have been able consciously to provide an accurate description of themselves due to external factors such as value judgements. Second, it is also possible that Houle's learning orientations simply do not correlate significantly to the profiles of this specific area of recreation. Third, perhaps participants who are learning-oriented are more likely to complete research instruments than the other learning-orientation groups.

The comparisons of the three profiles identified in this study with the groupings designated by other researchers and theorists revealed many similarities. From a sociological perspective, both Stebbins (1980) and Gates (1991) identified delineations based on the level of involvement in recreational activities. Beginning with the *dabbler* up to the *serious amateur*, these levels seem to correlate somewhat with the profiles identified in this study. While the "Serious Amateur" profile title from this study originated from these theoretical models and those of Tough (1971) and Machover (1990), it is not clear whether the level of participation in keyboard lessons is as intense a trait as Stebbins and Gates define

them. Operational definitions corresponding to the “costs” of pursuing recreational activities proposed by Stebbins and Gates could not be accurately transferred to the field of keyboard study. Lastly, the *recreationalists* and *dabblers* of Gates’ theory comprehended leisure activities as play and switched leisure activities more frequently than *amateurs* and *hobbyists*. The longitudinal aspect required to accurately confirm that component was not intended to be part of this study.

Bissell’s (1984) three categories of adult keyboard students (highly motivated, hobbyists, and those wanting to change their lives) displayed an interesting difference with the profiles ascertained in this research. The “Highly Motivated” category of Bissell included students who desired to be an active agent in determining goals in the lessons. The current research indicated that specific characteristic to be slightly more important to the Serious Amateur and Late Bloomer profiles. Perhaps the Amicable Amateur participants were either taking lessons with instructors who have stronger ideas or the students really wanted to trust these instructors in their music and skill development.

Machover (1990) had identified four categories of recreational keyboard learning that are relevant to this study. “The Novice” certainly shares many characteristics with the Late Bloomer since both groups tended to be at very early levels of study. Two other groups proposed by Machover included people returning to music and serious amateurs. Both of these groups appear to meld into the Serious Amateur profile of this study with the performance aspect as a prime motivator. Spell (1990) additionally found performance to be an important

motivation for participation in community choruses. The fourth group identified by Machover contained parents of children taking music lessons. While this study also included statements regarding family relationships, those statements were not rated highly on the Q-sort.

Two additional traits identified by Tough (1968, 1971) seem to correlate with the Serious Amateur profile of this study. The earlier study (1968) indicated that pleasure or satisfaction could also be achieved while performing an activity in which the main goal is to improve skills. Serious Amateur participants enjoyed mastering the instrument and were “always interested in learning harder pieces” (a highly ranked statement from the Q-sort). The latter study by Tough (1971) noted that one of the immediate benefits that adults experience in undertaking a learning project is to complete unfinished learning. This corresponds with the majority of Serious Amateur participants who had much formal keyboard training before the age of 18.

Many studies of adult participants in bands and choruses have not attempted to create profiles (Buness, 1979; Fuller, 1973; Patterson, 1986; Simmons, 1968; Waggoner, 1972). Instead, these studies sought to identify categories of reasons for participation. The statements acquired in Phase 1 of this study reflected many of the motivations of those earlier studies such as personal expression, enjoyment, recreation, increasing skills, love of music, enjoyment of the repertoire, and learning new repertoire. It was noted above that the Serious Amateur profile identified in this study desired to increase their skills. Waggoner (1972) and

Buness (1979) included skill acquisition as a prime motivator for adult participants in amateur choruses. Skill development was also identified by Spell (1990) and Cooper (1997) as a primary motivational interest.

Performance as a motivation, whether formal or informal, has been of interest to researchers in studying recreational music making. Fuller (1973) concluded that adult amateur band participants were not primarily motivated by public performances: They were playing for their own personal pleasure. Waggoner (1972) and Buness (1979) also did not list performance as a prime motivator for chorus participation. The attitudes of the Amicable Amateurs and Late Bloomers of this study are consistent with the findings of those previous studies.

Much of the literature has encouraged the formation of music activities that involve groups such as classes, repertoire classes, theory classes, parties, and informal music recitals (Arrau, 1983; Bissell, 1984; Brown, 1989; Conda, 1997; Curran, 1982; Forester, 1975; Gilbert & Beal, 1982; Graessle, 2000; Machover, 1990; Marciano, 1990; Orlofsky & Smith, 1997; Pike, 2001). Especially for beginners who might be self-conscious, it has been proposed that a group setting may assist students in alleviating frustrations. Farrell (1973) outlined some of the social motivations for chorus participants: making friends, belonging to a group, experiencing competition, having a night out, and gaining prestige. Despite its importance in bands and choruses (Chiodo, 1998; Farrell, 1973; Fuller, 1973; Patterson, 1986; Simmons, 1968; Spell, 1990; Stebbins, 1979, 1992b), the social

implications in adult keyboard study were minimal in this study. This study received few responses from adult keyboard students enrolled in group classes and minimal comments or statements were submitted regarding other social aspects. Because of this lack of response, assumptions should not yet be made regarding the social motivations that might be present in group keyboard situations for adults.

An interesting motivational aspect that was supported in studies of choruses was the dimension of spirituality (Farrell, 1973; Stebbins, 1979). Psychologists endorse the idea that religious beliefs (spiritual) carry with them coping mechanisms (psychological) that may be of assistance to many people (Gall, Charbonneau, Clarke, Grant, Joseph, & Shouldice, 2005). Yet solo keyboard music, which is at the center of most keyboard lessons, does not usually contain the lyrics or literal meanings found in much choral music that could be construed as religious or spiritual in overt content. The Late Bloomers of this study noted a variety of physical and mental benefits of keyboard study; however, they did not overly associate keyboard music or the repertoire to fulfillment of a spiritual realm.

Lastly, there was little evidence that adult keyboard students were motivated in perceiving themselves to be an important link in preserving a musical or cultural tradition. Hinkle's 1988 study of choruses had revealed that one motivation for participating in music groups was to preserve an ethnic heritage. Only one respondent in the first phase of this study indicated an affinity for sustaining an ethnic style of music through their lessons. While no participants responded to feeling a sense of responsibility to preserve any other styles or

literature, most did indicate a preference for “classical” music. This study is not sufficient in scope to conclude that adult keyboard students are motivated by a desire to *preserve* this style of music.

Conclusions

The results of this study have led to three main conclusions.

1. The following traits were shared by the majority of the career-aged adult students who participated in this study (at least 50%) through the questionnaire. It should be noted that, given the small sample size for this type of research, these results are particular to this study and may not generalize to the larger population. These traits can be considered “non-distinguishing” between the groups:
 - a. Female,
 - b. Aged 51-55,
 - c. Completed a 4-year college or university degree,
 - d. Employed in Professional/technical or Medical field,
 - e. Felt they were learning-oriented (as opposed to goal-oriented or activity-oriented),
 - f. Lived alone or with one other person over 25 years of age,
 - g. Were the only person in residence currently enrolled in formal music lesson,
 - h. Planned on continuing keyboard lessons for six or more years,
 - i. Enrolled in and preferred private piano lessons,

- j. Owned an acoustic or type of grand piano,
 - k. Identified themselves as Intermediate or Advanced in their performance level,
 - l. Felt the following traits were important in a keyboard instructor: encouraging, possessing good verbal communication skills, and having a wealth of knowledge about music,
 - m. Felt the following traits were less important in a keyboard instructor: acted as a “taskmaster,” accompanied the student in lessons, performed regularly, created an intense lesson environment, assisted in time-management, had a set manner for teaching all students, and allowed the student to determine all goals,
 - n. Preferred the following lesson activities: “Classical” music, and discussing practice strategies in lessons, and
 - o. Did not prefer the following lesson activities: New age music, performing in less-formal venues such as churches and retirement centers, playing in music festivals, and playing in music competitions.
2. At least three profiles of career-aged adult keyboard students emerged in this study based on the participants’ motivation for enrolling in formal keyboard lessons (complete descriptions can be found above in the Summary of Findings):

. The following three profiles emerged from the data:

a. Profile A—Serious Amateur

Thirty-five percent of the total participants were included in this profile, making it the largest cohort. The strongest motivations for this group stemmed from the pieces they played and acquiring mastery and technical skill. This was the only group who desired to increase public performance skills. They were not motivated by holiday music, popular styles, or other pieces that might appeal to their family and friends. The Serious Amateurs tended to be the oldest and most experienced of the participants. Not surprisingly, they also had the most formal music study before the age of 18. Of the three profiles, the friendliness and verbal skills of the instructor were less important. They also had the least interest in playing music games during the lesson. An instructor who seemed to enjoy teaching was rated lower than the other two groups. These students were less attracted to instructors who demonstrated (rather than verbalized) concepts than the other two profiles. In contrast to the other profiles, playing duets and ensembles with other students was of most importance. Practicing and playing a keyboard instrument were not viewed as a distraction or escape from other issues. Lastly, the flexibility of the instructor regarding lesson times was more important than with the other profiles.

b. Profile B—Late Bloomer

The Late Bloomer, accounting for 32.5% of the total participants, expressed a longtime desire to learn to play the piano. Like the Serious Amateur, they did not perceive their music lessons as a distraction from other elements in their lives. Not surprisingly, they had the lowest amount of total music training (often 1-2 years) and little or no training before the age of 18. Important traits of an instructor to Late Bloomers include a teacher who takes control of the learning sequence and someone who seems to enjoy teaching. The verbal skills of an instructor were rated higher than the total mean. In comparison to the other two profiles they rated the flexibility of an instructor with lesson times to be less important. These students rated their preference for playing duets and ensembles with other students lowest of the three profiles.

c. Profile C—Amicable Amateur

This was the smallest group, accounting for 20% of the total participants. These students were keenly aware of the potential health benefits of music training: They believed their keyboard training would help keep them mentally sharp and understood it to be a source of relaxation that they could continue throughout their lives. They were not very interested in sharing their music with family and friends, and were not taking lessons to fulfill some type of dream. More important than the other two profiles, these students desired a teacher who was

friendly and flexible with the lesson time. They also indicated the strongest preference for a teacher who demonstrates, rather than verbalizes, concepts. An instructor who takes control of the learning sequence was rated lowest of the three profiles by the Amicable Amateurs.

3. Social and Spiritual/Religious components of music and music lessons, which were important motivations in adult amateur band and choral participants of other studies, were not so for this sample population of career-aged adult keyboard students.

Implications

Three distinct groups of adult keyboard students emerged with different motivation, goals, and attitudes. These three groups require different teaching strategies and instructional approaches. Results of this study may assist keyboard instructors in working with career-aged adult students. Instructors who are aware of these profiles might use them as a guide for teaching these students while acknowledging and customizing the lessons to the individual differences of each student.

Students whom instructors can identify as Serious Amateurs may desire the opportunities to advance their skills, play in duets or ensembles with other students, and publicly perform. Instructors probably need not worry about finding popular styles or holiday music for Serious Amateurs since these students are mostly motivated by traditional “classical” music. Games almost certainly should be

avoided. Discussion of the music, rather than demonstration, is more important. Perhaps the verbal exchange that these students enjoy stems from a desire to understand the music historically, culturally, or at some deeper intellectual level. The flexibility of the instructor regarding lesson times is encouraged for these students.

As newer keyboard students, the Late Bloomers may have had a long-time desire to play the keyboard. It is probably important for an instructor to be especially gentle with them as they get started. They generally want an instructor to lead them through the process of learning to play the keyboard rather than allowing themselves to be an active agent in the sequencing and curriculum. They may not be as comfortable trying to replicate a physical/aural concept as they would be discussing it. Instructors of Late Bloomers may find that these students are less likely to cancel/reschedule their lessons regularly.

Students who share traits with the Amicable Amateur are usually aware of the mental and physical benefits of music training. Instructors who are aware of the research regarding these benefits will be especially appreciated by these students. Generally, these students do not care about playing or performing for anyone but themselves. They might even think of practicing as a relaxation or therapeutic element of their lives. It would seem that these students prefer gentle challenges and a more relaxed pace in their lessons. Less talk and more demonstration would probably appeal to the average Amicable Amateur student.

Lastly, these students likely want to play an active role in determining goals and objectives.

This research methodology and the resultant profiles may be of interest to a variety of other groups. Non-keyboard music instructors may find that the results of this study inform their own teaching practices. They might also begin an inquiry to determine the applicability of these results to their specific areas of music instruction.

Individuals and music publishers interested in developing programs, curricula, and materials for adult keyboard students may find the results of this study useful. It seems especially important that more materials which address the health benefits of music study be included in the early level method books. Special method books designed for Amicable Amateurs might include slower pacing (more reinforcement materials between concepts) and CD's or MIDI demonstrations of the pieces. Accompaniments might actually be less important for Late Bloomer participants. Publishers might also be aware that Serious Amateur participants of this study were not very interested in styles other than traditional "classical" music. Duet and ensemble materials packaged somewhat sophisticatedly would be encouraged.

Piano pedagogy instructors may also benefit from this research. This might be the first study in piano pedagogy specifically targeting this population. These exploratory results may contribute to their understanding of this population and guide future research for this and other population segments.

Lastly, other educational disciplines serving career-aged adult students may be able to apply the methodology or results of this study toward their specific disciplines.

Recommendations for Further Study

Further research, both quantitative and qualitative, regarding career-aged adult keyboard students would certainly contribute to the understanding of this population. Additional studies like this one would provide further validation of the profiles. One area of research might involve identifying, confirming, or disconfirming the subgroups of the three profiles identified in this study. Additional traits and characteristics that are unique to these subgroups might reveal more similarities and differences between the field of keyboard study and other recreational learning areas. Qualitative studies of the keyboard teachers who instruct successfully adult students might provide additional strategies and methods that are specific to keyboard lessons and might transfer to other music educators.

Sociological research on the costs and rewards of keyboard study for this population would add to the literature of recreational learning. Stebbins (1980, 1992b, 1992c) and Gates (1991) have provided formidable examples of theoretical constructs for pursuing this research. With little research on this population, especially regarding music lessons as opposed to music ensembles, studies might prove interesting and informative.

Additional research on the social implications of music study would contribute to the fields of music education, leisure learning, recreational studies,

and sociology. Comparative studies between career-aged adults enrolled in private and group lessons might provide discriminating traits, characteristics, and profiles. Longitudinal studies of these two groups might indicate similarities, differences, and attitudinal changes.

The purpose of this study was to investigate career-aged adult keyboard students. Profiles based on their primary motivations, demographics, backgrounds, attitudes, and preferences regarding their keyboard lessons were included. Chapters One and Two revealed the scant research on this specific population and the field of recreational music. The literature regarding this endeavor consisted mainly of observations and instructional guidance rather than empirical research.

The present research has found that while career-aged adult keyboard students can be generalized based on certain demographics and characteristics, at least three distinct profiles are present: the Serious Amateur, the Amicable Amateur, and the Late Bloomer. While some characteristics appear to transcend all participants, each of these three profiles distinguishes itself through a blend of divergent backgrounds, attitudes, and traits. While the three resultant profiles of this study share some of the traits already theorized and discussed in the field of recreational learning, differences seem to exist that are perhaps unique to the field of music education.

As the 21st-century continues, it appears that the adult population will have more time and resources to pursue recreational learning opportunities. Attitudes toward continuing past learning and beginning completely new areas of interest are

shifting in subtle and dramatic ways. An important and large segment of the population may decide to pursue music studies. Research has revealed that the keyboard is the primary interest to adults who want to pursue lessons.

Keyboard instructors can be an important link to adult students who want to enrich their lives through music-making. These keyboard instructors who understand the adult population, use materials and strategies that motivate, and creatively introduce and assist adults in making music are serving the needs of an underserved and desiring population. Assisting the adult population in making music contributes to the overall cultural and artistic environment of their communities.

Since music not only enriches the lives of those who are actively involved in it, but also those who are passively listening, a renaissance of sorts could very well emerge. The economic impact of recreational adult music students might be expressed toward music-related businesses as these students become avid consumers of recordings and printed music. Increasing financial support toward music and other arts organizations might be a direct result of adults empowered by their music education through keyboard lessons. In addition, adults who are introduced to the joys of making music may become important advocates for the importance of music education in our communities. Lastly, adults who use music-making for relaxation and other related health benefits may increase the length and quality of their lives while enriching those around them.

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APPENDIX A

**CONCOURSE OF STATEMENTS ACQUIRED IN PHASE I (PILOT
STUDY OF QUESTIONNAIRE)**

Concourse of responses acquired in Phase I, in alphabetical order

A hobby for retirement
Accomplishment
Admiration for all musicians
Always enjoy good music
Always enjoyed listening to piano
Always enjoyed music but wanted to increase my knowledge of music in general
(theory, periods, styles, etc.)
Always wanted to
Always wanted to learn
Always wanted to learn
Always wanted to learn how to play
Always wanted to learn piano
Always wanted to learn to play piano
Always wanted to learn to play the piano
Always wanted to play the piano since I was a child
Always wanted to play the piano.
Am very musical
An activity I can be committed to
Availability of time
Availability of time to devote to piano
Available piano after kids left
Bach to jazz to Phillip Glass
Because I always wanted to play piano but I never had the opportunity
Began to play when my son started lessons
Being able to play music on the piano will help me with sight-reading vocal music
Bush re-election. I needed something to cheer me up.
Challenge childhood music failure
Children grown
Children play music and "relate better"
Close to home (lessons)
Could balance piano lessons with work and family life
Creative expression
Daughter taking lessons also (we can do together)
Deepen my understanding of music
Desire for musical talent
Desire to be a better performer
Desire to be a better teacher
Desire to be proficient to entertain family and friends
Desire to deepen understanding of music
Desire to make technical progress
Desire to play great piano classics

Desire to play piano
Develop a talent
Develops artistic side, balancing life spent mostly on technical pursuits
Did not make time to do so previously
Discipline
Encourage my family to study music
Enhance life-not all work and responsibility
Enjoy learning
Enjoy learning about music
Enjoy music
Enjoy playing songs
Enjoy the challenges and rewards of playing
Enjoyed learning something new-inspired through children's music experiences
Enjoyment
Enjoyment
Enjoyment of playing beautiful classical music
Escape and break from my professional job
Escape and break from my professional job
Evening course
Expand my musical appreciation
Express emotional feelings through music
Extra money to spend
Extra time after kids grow up
Familiarity with the keyboard is essential for studying music theory, harmony, and composition
Family had a piano-took lessons in middle school
Family piano sat unused for many years
Feeds my creative instincts
Finally have my own piano and a house big enough to put it in!
Found an adult beginning course
Fun to do while alone or in a group
Gift to myself
Gives me a great amount of pleasure
Good brain exercise
Good for my mind
Good role model for my kids
Great for focusing and concentration
Had the money
Had the time
Had time in my schedule
Have always loved the piano
Have cancer, so "no time like the present"
Have some fun
Have the financial means at this time

Have the time now to devote to practicing
 Have wanted to since high school
 Having and believing in dreams coming true
 Having instruction and the structure of regular lessons might get me to more
 serious music than I was playing on my own
 Healing-spiritually and physically
 Hearing someone play piano gives me goosebumps
 Helps me to appreciate music generally
 Helps my mental and spiritual status of peace in my busy schedule
 Hobby/Enjoyment/Fulfillment
 Hope to improve left/right brain coordination
 Husband is enthusiastic and supportive
 I always dreamt I would play piano one day
 I always wanted to learn how to play piano since I was little
 I bought a piano for my daughter
 I enjoy learning new music and about unfamiliar composers
 I enjoy music
 I enjoy music, playing piano
 I enjoy the pieces I play and mastery of the instrument
 I feel its already a part of me, just that I need to learn sight reading-I already have
 the ear
 I finally have the time
 I find that lessons keep me motivated to practice
 I found a wonderful teacher with a quiet confidence in her ability and my ability,
 who focuses on 'how' to play
 I have a great teacher who has taught me a great deal about music
 I have a way good teacher and institute that helps me to continue the lessons
 I have always wanted to play piano
 I just love playing music on the piano
 I like music
 I like my teacher-very encouraging and patient
 I like the challenge
 I like to learn new skills
 I love acoustic piano and guitar, classical music
 I love music
 I love my piano teacher-she is a great teacher
 I love the emotion it gives me when I listen
 I love the feel of mind/body integration during the activity of playing
 I love the sound of the piano, the kind of pieces composed for the piano: melody
 and harmony
 I miss playing-I have good memories
 I missed it too much, most important
 I needed a distraction in my life
 I never seem to be satisfied with my level of playing. I'm always interested in

learning harder pieces.
 I regret leaving piano after 2 years in high school to sing in a rock and roll band
 I studied piano as a child
 I think I'm getting better-there is a feeling of "accomplishment"
 I want to be able to create that for myself
 I want to play for my family
 I want to play for pleasure and holidays
 I want to stimulate my mind
 I wanted to advance
 I wanted to play songs for my children-especially for the holidays
 I was surprised I could play from the beginning using finger numbers on my
 daughter's pieces
 Improve enough to play with children
 Improve my playing
 Improve technique
 Increase or maintain eye-hand coordination
 Inspired by friend who plays well
 Interaction
 Investment for fun in twilight years
 It is truly a challenge
 It makes me feel good
 It's not that I have the time, but I make the time to practice
 I've learned quite a bit about music theory; I've become more sophisticated about
 music
 Keep learning
 Keep mentally sharp, use both sides of my brain
 Learn about music
 Learn more about music
 Learn something new
 Learn to play
 Learned a lot with initial group lessons and am excited about learning more
 Learning new skill
 Like my teacher
 Love different types of literature, particularly lute, 19th, and early 20th-century
 music
 Love feeling of accomplishment-teacher helps in this way
 Love for piano music
 Love music
 Love music and want to create and understand
 Love music!
 Love of music
 Love of music
 Love of music
 Love of music/piano

Love of music-quit as a child-realize now what it meant to me
 Love the piano!
 Loved jazz music
 Majored in voice in college
 Making music is important to our household
 Meditative
 Meet people of similar interests
 Mental treatment
 Mid-life crisis
 Missed music lessons
 More free time
 More mature-will practice
 Motivation to practice
 Music and its art form
 Music itself
 My affection for teacher and school
 My family is happy when I am happy playing the piano
 My family is very musical
 My love for keyboard music
 Nice activity to share with my children
 Now have my recently deceased father's piano and think of him when I play
 Now have time
 Own a piano
 Perhaps play for others
 Perseverance-have been doing for a long time and don't want to lose what I have
 accomplished
 Personal enjoyment and fulfillment
 Personal fulfillment
 Piano is a hands on instrument
 Piano is something I can play forever-no matter what my age
 Play for loved ones
 Playing piano brings me joy
 Playing piano is something I had wanted to do since age 2 but had never had the
 opportunity
 Playing/practicing is more fun and relaxing than I had been expecting
 Practicing the piano can be demanding, but I enjoy the challenge
 "Pressure." A promise from my music major daughter to start again
 Progressing
 Provides a sense of comfort and diversity in my life
 Pursuing a hobby which brings inner peace and joy
 Realizing a dream
 Recreation and enjoyment
 Regret stopping
 Regretted never learning an instrument

Relax with music
Relaxation
Relaxation
Relaxation at end of day
Relaxation it brings me
Relaxation/escape
Relaxes me and "takes me out of my head"
Role model for my family
Self expansion, growth
Sense of accomplishment in a constructive hobby
Something I should have done years ago
Something to do for myself
Something I've always wanted to do
Son and daughter playing instruments: I want to accompany them
Starting in a class and not one on one
Stopped playing around age 15
Stress-reliever
Takes mind off boredom, loneliness, work
Teacher-knows how to deal with adults
The challenge of learning a new skill
The joy of learning/playing great music
The need to complete what I began years ago
The pieces are excellently 'graded' and fit my growing ability just right
The thrill of accomplishment
There is beautiful music to play on the piano even at my level
Thought this would be fun experience
To further my music education
To increase the number of instruments I play (guitar, drums) and thereby improving
my abilities on all instruments
To learn more about music
To learn to play the piano
To prevent age-related problems in body
To prevent age-related problems in mind
To stay busy
To take advantage of excellent opportunities
Use my brain in a different way
Use/develop areas that were "lost"
Very drawn to the piano
Want a break/escape from rest of life
Want a life-long pursuit for the second half of my life
Want to accompany myself and my daughter
Want to continue learning about music & playing
Want to perform
Want to share music with my kids

Wanted to be able to play piano at family gatherings/holidays
Wanted to better accompany my singing
Wanted to get my kids involved in music and piano playing-thought it would be a
good way to introduce them to it
Wanted to improve
Wanted to increase my knowledge of keyboard technique and theory
Wanted to learn to play an instrument
Wanted to learn to read music better
Wanted to learn what I never learned to begin with
Wanted to play semi-professionally, or even professionally
Wanted to play with friends
Wanted to prove to myself that I could "make a comeback"
Wanted to pursue my interest in music
Wanted to understand "language of music"
Was looking for an interest I could get excited about
Winding down on my doctorate so I have more time
Would like to be a good piano player someday
Young son began lessons

APPENDIX B

COVER LETTER TO ADMINISTRATORS/DIRECTORS OF MEMBER SCHOOLS OF THE NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS

October 13, 2004
Salem College School of Music
PO Box 10548
Winston-Salem, NC 27108

To Administrators/Directors of National Guild of Community Schools of the Arts
member schools:

I am writing to request your assistance in gathering information regarding adult keyboard students. This study seeks to determine attitudes, opinions, and demographics of career-aged adults (30-55) enrolled in keyboard study. The information gathered will be the basis for my doctoral dissertation at the University of Oklahoma.

In order for me to identify adult keyboard students at community music schools, I will need to first contact keyboard teachers and request their assistance. Their assistance to me should in no way infringe upon their teaching schedules and will require very little preparation. The career-aged adult students will be asked to complete an anonymous questionnaire and/or ranking project. This will be done outside of their lesson time and returned to the keyboard teacher.

Your input is crucial to the success of this study. The names of individual instructors will not be identified in the study, and all responses will be anonymous.

Your assistance in two aspects will greatly be appreciated.

- 1) A **signature of permission** indicating that keyboard instructors at your school may administer a survey and/or ranking exercise.
- 2) A listing of the **names of your keyboard instructors who may have career-aged adult students**.

Upon receipt of the attached page, I will contact the keyboard instructors at your institution. A stamped, self-addressed envelope is enclosed for your convenience. Please return it as soon as possible.

Thank you for your time and assistance. If you need further information or have other questions, please call me at (336) 721-2798 or email me at swenson@saalem.edu

Sincerely,

Thomas Scott Swenson
Ph.D. Candidate

University of Oklahoma

Dr. Jane Magrath, and Dr. Nancy Barry, co-advisors
University of Oklahoma, School of Music
(405) 325-2081

Date: _____

As Administrator/Director of

_____ (title of institution), I give permission to Thomas Swenson to contact the keyboard teachers listed below. These teachers may choose to participate in this study by administering the research instrument(s) to adult students **whom they perceive** to be between ages 25 and 60. The teacher's assistance should in no way infringe upon their teaching schedules and will require very little preparation.

(Print name)

(Signature)

Keyboard Teachers:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

APPENDIX C

LETTER TO KEYBOARD TEACHERS REQUESTING PERMISSION TO ADMINISTER THE RESEARCH INSTRUMENT

[DATE]
Salem College School of Music
PO Box 10548
Winston-Salem, NC 27108

Dear Keyboard Teacher/Administrator,

I am writing to request your assistance in gathering information regarding adult keyboard students. This study seeks to determine attitudes, opinions, and demographics of career-aged adults (30-55) enrolled in keyboard study at community music schools. The information gathered will be the basis for my doctoral dissertation at the University of Oklahoma.

The Administrator/Director at your community music school has provided me with your name and contact information. Additionally, he/she has given me permission to conduct this research utilizing keyboard teachers and adult keyboard students at your community music school.

Your assistance to me should in no way infringe upon your teaching schedules and will require very little disruption from your normal teaching responsibilities. You will simply be asked to read a statement about the research and give interested students the research packet. The adult students **whom you perceive** to be between ages 30 and 55 will be asked to complete a ranking exercise and a questionnaire outside of their lesson time and return it directly to the researcher in a stamped, addressed envelope.

Your cooperation is crucial to the success of this study. The names of individual teachers will not be identified in the study, and all responses will be anonymous.

If you are willing to assist me in this study, please complete the attached form. A stamped, self-addressed envelope is provided for your convenience.

Please return it by [DATE]

If you would like an electronic copy of the results, please provide an email address. Thank you for your time and assistance. If you need further information or have other questions, please call me at (336) 721-2798, or email me at swenson@saalem.edu

Sincerely,

Thomas Scott Swenson

Ph.D. Candidate
University of Oklahoma

Dr. Jane Magrath, and Dr. Nancy Barry, co-advisors
University of Oklahoma, School of Music
(405) 325-2081

Permission to Administer the Research Instrument

1) Your Name (please print):

2) Name of the community music school:

3) Mailing Address (preferably at your community music school):

4) Number of adult keyboard students *whom you perceive* to be between 30 and 55 years of age (I will send you one research packet for each student): _____

5) Signature of agreement to administer the Research Instrument:

(Signature)

(Date)

Please return in the enclosed stamped, addressed envelope or send to:

Thomas Swenson
Salem College School of Music
PO Box 10548
Winston-Salem, NC 27108

APPENDIX D

LETTER TO KEYBOARD TEACHERS WITH DIRECTIONS ON ADMINISTERING THE RESEARCH INSTRUMENT

Administration letter

October 17, 2005

Keyboard Teacher/Administrator:

Thank you for agreeing to participate in this research project. This study seeks to determine attitudes, opinions, and demographics of career-aged adults (30-55) enrolled in keyboard study at community music schools. The information gathered will be the basis for my doctoral dissertation at the University of Oklahoma. Your responsibilities should not infringe upon your teaching schedules and are greatly appreciated.

I have enclosed one packet for each career-aged student whom you indicated in our prior correspondence. At the student's next lesson, please read the following paragraph:

"I have been contacted by a researcher working on a doctoral dissertation regarding the attitudes, opinions, and demographics of adult keyboard students between the ages of 30 and 55. The researcher has asked me to introduce this study to the adult keyboard students whom I instruct. Your input in this study will be appreciated and is crucial to the completion of this dissertation. The researcher has sent me a questionnaire and a ranking exercise that should take less than one hour to complete. If you choose to be a participant in this study, you will return the completed answer sheet directly to the researcher in an enclosed self-addressed and stamped envelope. The research instruments have been approved by the University of Oklahoma's Institutional Review Board. If you are interested in taking part in this study I will provide you with a packet to look over and complete outside of your lesson."

If you have any questions, please contact me at (336) 721-2798, or email me at swenson@saalem.edu

Thanks again for your assistance,

Thomas Scott Swenson
Ph.D. Candidate
University of Oklahoma

Dr. Jane Magrath, and Dr. Nancy Barry, co-advisors
University of Oklahoma, School of Music
(405) 325-2081

APPENDIX E
COVER LETTER/INFORMATION FORM

Consent document

October 17, 2005

Dear potential participant:

I am a graduate student under the direction of Dr. Magrath and Dr. Barry in the School of Music at The University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus concerning adult keyboard students.

Your participation will involve completing a questionnaire and a ranking exercise. It may take around an hour to complete both parts. Your involvement in the study is voluntary, and you may choose not to participate. You will remain anonymous to the researcher. The results of this study may be published, but the published results will be presented in summary form only.

In order to participate in this study you must be between 30 and 55 years old, and taking keyboard lessons for your own personal enjoyment. If you do not fit into this age category, please write a large “NA” on the answer sheet and return to the researcher. By doing this, the researcher will know to locate additional participants.

The findings from this project will provide information on adult keyboard students with no cost to you other than the time it takes to complete the research instrument.

If you have any questions about this research project, please feel free to call me at (336) 721-2798 or e-mail at swenson@saalem.edu. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu

By returning the completed answer sheets in the envelope provided, you will be agreeing to participate in this research project.

Thanks for your consideration!

Sincerely,

Thomas Swenson
Ph.D. Candidate

Drs. Jane Magrath, and Nancy Barry, co-advisors
University of Oklahoma, School of Music
(405) 325-2081

APPENDIX F

RESEARCH QUESTIONNAIRE AND Q-SORT

Part 1: Questionnaire

For questions 1-16, put a check (✓) in the boxes that describe yourself.

- | | | | | | |
|--|--|---------------|------------------------------|-------|-----------|
| 1) Sex: | Male | Female | | | |
| 2) Age category: | 30-35 | 36-40 | 41-45 | 46-50 | 51-55 |
| 3) Highest level of education completed: | High School | | Associate degree | | |
| | Some college but did not complete degree | | 4-year college/university | | |
| | Some graduate work | | Graduate degree: masters | | |
| | Graduate degree: doctoral | | Post-doctoral work | | |
| 4) Employment status: | | | | | |
| | Part-time | Full-time | On leave/sabbatical | | Retired |
| | Homemaker | Student | Unemployed | | |
| 5) Occupation (current, or previous occupation if currently not employed): | | | | | |
| | Professional/technical | Medical field | Manager | | |
| | Sales | Clerical | Self-employed/free-lance | | |
| | Craftsperson | Laborer | Service | | |
| | Not employed | Teacher | Business | | |
| | Research | Other: _____ | | | |
| 6) Number of people living in residence: | | | | | |
| | Just me | 2 | 3 | 4 | 5 or more |
| 7) Of the number indicated above, how many are people are over 25 years (including you)? | | | | | |
| | 1 | 2 | 3 | 4 | 5 or more |
| 8) Number of people in your residence that are currently taking formal music lessons: | | | | | |
| | Just me | 2 | 3 | 4 | 5 or more |
| 9) Your current keyboard lesson format: | | | | | |
| | Private/Individual (30 min.) | | Private/Individual (45 min.) | | |

Private/Individual (1 hour or more)	Duo (two students together)
Small group (3-4 students)	Large group (5 or more)
Combination of private and group lessons	

10) Average number of hours you practice the keyboard each week:

None/less than 1 hour	1-2 hours	3-4 hours
5-6 hours	More than 6 hours	Quite inconsistent

11) Type of keyboard(s) at your residence (check all that apply):

Acoustic piano	Acoustic baby grand or grand piano	
Electronic keyboard	Organ	None

12) Your total amount of formal keyboard training:

Less than a year	1-2 years	3-5 years
6-8 years	9 or more years	

13) The amount of formal keyboard training you have had since age 18:

Less than a year	1-2 years	3-5 years
6-8 years	9 or more years	

14) Your current keyboard level (please check only one box that describes you best):

Beginner (perhaps in a beginning method book, learning to read notes and rhythms, some pieces use only one hand)

Elementary (perhaps using a method book, playing some chords, pieces are often 1-2 pages)

Intermediate (working on music literature that may take over a month to complete, technical exercises may include scales and arpeggios, pieces are often 2-4 pages)

Advanced (challenging repertoire that may take many months to complete; technical exercises include scales, arpeggios, and etudes; pieces are often more than 4 pages)

15) How long do you think you will continue formal keyboard instruction?

Less than a year	1-2 years	3-5 years
6 or more years	Unsure	

16) What formats for keyboard lessons may interest you in the future? (Check all that apply)

Private/Individual	Duo (two students together)
Small group (3-4 students)	Large group (5 or more)
Combination of private and group lessons	

17) Which ONE, of the following three descriptions, best defines yourself in keyboard lessons? Please check (✓) only ONE box.

Activity-oriented learners are defined as people who take courses and involve themselves in activities because they enjoy being active. The skill or knowledge they might acquire is of secondary importance. Activity-oriented learners are attracted to, and respond well to, being physically involved with a subject. They may even pursue an activity to resist boredom, loneliness, or confronting other problematic issues in their lives.

Goal-oriented learners identify their needs and interests and choose whichever method seems best to achieve their goals. They are accustomed to entering into activities and projects that have a clearly defined ending. Goal-orientation is sometimes termed “end-oriented.”

Learning-oriented learners are defined as people who simply enjoy learning for its own sake: they are innately driven to learn throughout their lives and perhaps even view learning as a form of entertainment.

18) Put a check (✓) in the appropriate box indicating what you feel are the most important skills, qualities, and traits of a keyboard teacher for you:

	Not very import ant	Some what import ant	Very import ant
Flexible with lesson time			
A taskmaster			
Serious			
Organized			
Flexible in lesson content			
Encouraging			
Kind			
Demonstrates pieces at my level			
Begins and ends lessons as scheduled			
Understands my personal goals regarding the keyboard			

Sets goals and objectives			
Is interested in my personal life			
Creates a comfortable environment			
Humorous			
Very hard-working			
Friendly			
Accompanies students during lessons			
Listens to student's ideas			
Has high standards in students			
Demonstrates advanced keyboard playing skills			
Demonstrates concepts instead of verbalizing them			
Performs regularly for public in formal occasions			
Performs informally—church, studio recitals, etc.			
Creates an intense environment			
Assists in time-management			
Demanding			
Has a set manner for teaching all students			
Drills passages in lesson			
Is very direct and “to the point”			
Is very focused on my musical development			
Performs regularly in informal recitals (studio, church, etc.)			
Allows student to pace the lesson			
Allows student to determine what should be done			
Understands my learning style			
Explains the reasons for learning new things			
Takes control of the learning sequence			
Seems to enjoy teaching			
Has a wealth of knowledge about music			
Knows many methods for teaching the same thing			
Has good verbal communication skills			
Is able to determine and locate extra materials			
Allows student to pursue their own interests			

19) Please put a check (✓) in the box to designate **your preferences for these activities** related to your keyboard lessons:

	Not Applicable/ Do not Understand	Don't like/ Not important	Like/ Somewhat important	Really enjoy/Feel are important
"Classical" pieces				
Popular styles of music				
Jazz styles				
Folk and holiday music				
New age music				
Sacred music				
Blues				
Other types of music (please list): _____				
Duets and/or ensemble music with teacher				
Duets and/or ensemble music with other students				
Improvising				
Sight-reading				
Transposing				
Harmonizing melodies (perhaps using a "fake" book)				
Music games				
Performing in other venues (churches, retirement centers, etc.)				
Keyboard exercises/etudes				
Scales and arpeggios				
Setting goals				
Recording my pieces to tape or CD				
Playing in informal recitals				
Discussing music theory				
Discussing practice strategies				
Playing for family and/or friends				
Discussing time management				
Listening to and discussing music				
Sharing personal issues and thoughts				
Discussing current non-musical topics				
Playing in music festivals				
Playing in formal recitals				
Playing in music competitions				

Part 2: Ranking Exercise

You have been given a stack of 64 statements. These statements relate to the reasons that adults pursue keyboard study. Please sort these statements according to you—your first impression, or how you feel today.

Step 1: Begin by reading the statements and placing them in 3 piles: (1) those you agree with most, (2) those you agree with least, and (3) those you feel neutral or undecided about.

Step 2: Take your “most agree” pile and select from it the 1 statement with which you agree most strongly. Record the number of that statement in the 1 box in the far-right column of the figure on the next page. From the remaining “agree” statements choose the 2 with which you agree next most strongly and record their numbers in the column with a “+4” over it. Repeat this procedure until there are no remaining statements in your “agree” pile.

Step 3: Next, take your “least agree” pile and follow the same procedure, except begin with the far-left column (-5) for your “least agree” statements. Continue to work toward the middle until you have recorded the numbers of all your “least agree” statements. You probably will not have equal numbers of agree and disagree statements, which is fine.

Step 4: Finally, take your “undecided” pile and arrange these statements in the middle. If you agree slightly with the statement, place its number toward the right. If you slightly disagree, place its number toward the left of the neutral area. Remember, it doesn’t matter whether the agree/disagree balance is exact. Simply work from the extremes toward the middle, and your answers will be recorded correctly.

Step 5: Check to be sure to put a number in every square. Use each number only once. THIS IS VERY IMPORTANT. When you are finished, return the completed answer sheet to the researcher in the stamped and addressed envelope with the completed questionnaire.

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APPENDIX G
BRIEF BIOGRAPHY OF DR. STEVEN BROWN

Professor Brown's research revolves around a central interest in subjectivity, as described most thoroughly in his *Political Subjectivity*. He was a founder of the International Society for the Scientific Study of Subjectivity and for more than 15 years was editor of its journal, *Operant Subjectivity*. He was also a founder of the International Society of Political Psychology, for 10 years was Book Review Editor for its journal, *Political Psychology*, and served as the Society's Executive Director. He has also served as a member of the Editorial Boards of *Public Opinion Quarterly*, *Experimental Study of Politics*, *Political Methodology*, *Journal of Melanie Klein and Object Relations*, *Policy Sciences*, and *Electronic Journal of Communication*, and as contributing editor to *Communication Yearbook*. His methodological interests can be seen in his co-authored monograph on *Experimental Design and Analysis* and in courses and workshops on Q methodology recently presented in Taiwan, Essex (UK), Ankara, and Lima. Professor Brown's interest in the role of subjectivity in political and social life is manifest in articles and book chapters on topics such as political psychology, group psychology, literature, policy science, and theory and methodology. He is past editor of *Policy Sciences* and founding member of the Society for the Policy Sciences, and is currently at work on projects on value clarification, the quantum foundations of subjectivity, leadership, and human and animal rights, among others.

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